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LITERATURE.

Essays. By Mark Pattison. In 2 vols. (Oxford: Clarendon Press.)

THESE ESSAYS are a complete vindication of their distinguished author. It used to be the fashion to pity or to blame him for not having done more, to excuse him because his youth was unhappy, and his middle life unlucky; but no one who reads these essays will believe that ill-luck was needed to make him a pessimist. It is hard for pessimists to do their best, and if Mark Pattison had been as hopeful as Dr. Pusey he would still have gathered much more than he was able to impart. All the more interesting of his essays were, like the famous essay on the "Tendencies of Religious Thought," in the nature of introductions to inquiries which neither he nor anyone else was in a position to undertake. The writer is more occupied in finding and showing the right point of view than in imparting knowledge. He is full of stimulating *aperçus*, but it lay in the nature of the subject that these should be sometimes inconsistent and sometimes obsolete. With such a method a fastidious writer was likely to give us articles rather than books—lives of scholars rather than a history of scholarship—even if he could have restrained his curiosity and brought all his reading to bear on a subject that could be mastered.

He said himself, *apropos* of the intellectual vigour of Warburton, in whom he could find little else to praise:

"The causes which concur to break down vigour in a writer are so many that before the thought comes to the birth it has mostly lost all the raciness of the soil from which it springs. Of these causes, classical education and a nice and conscientious sense of truth are among the more powerful. He who can set at nought the traditions of taste, and take up an opinion irrespective of the facts, can employ the whole energies of his mind in giving momentum to the view he happens to have espoused."

This is a hard saying, and what makes it harder is that self-distrust and self-restraint have no reward. They do not give a single eye the happy privilege of seeing the right facts in the right order, which belongs to many who trust their sympathies and take no visible pains to be impartial and disinterested. Few have taken such pains to this end as the late Rector of Lincoln, and yet wherever he turns the spectre of the Catholic reaction makes his way dark and slippery. Certainly the Congregation of the Index was a serious obstacle to learning, but the counter-Reformation is not guilty of killing the Renaissance, nor of the decline of Italy between Leo X. and Urban VIII. The decline of Germany between Reuchlin and Chemnitz was equally marked, and, as Mr. Gardiner has observed,

had declared itself unmistakably before the Thirty Years' War began. The Renaissance might have been more fruitful if Erasmus had been strong enough to suppress Luther, who would have been too much for the university of Cologne, even if that venerable institution had not discredited itself in advance by the futile quarrel with Reuchlin, in which all the hierarchy were on his side. This quarrel is described in a paper on the *Litterae Obscurorum Virorum*, headed "The Antecedents of the Reformation," which we are always assured was somehow determined by the Renaissance. This is about as true or as false as the theory that the change in literary fashions in England, which set in at the end of last century, was determined by the French Revolution. In both cases a change in the *milieu* emancipated, magnified, and, it may be, transformed a movement which was already in progress. But though we have a hint of this in phrases like "the godless orthodoxy of the fifteenth century," Mark Pattison preferred in general to explain the Reformation by the state of knowledge or opinion—anything rather than justification by faith. The assumption that knowledge is the paramount factor in religious evolution leads to the often-repeated statement that at some time in the sixteenth century the Roman Church broke once for all with knowledge, and allied herself with and cast in her lot with the ignorant and powerful multitude. The counter-Reformation was not the work of demagogues, but of men who preferred institutions to majorities, and took much honest and not unsuccessful pains to assimilate new knowledge. After all, Bellarmine understood the fathers better than Jewell, and Petau than Bull. It was love of freedom rather than love of truth which made it impossible for Scaliger to follow Lipsius. He would not have been compelled to believe that the Divine Names and the Celestial Hierarchy were written by a convert of St. Paul's, but he would not in his lifetime have been permitted to disprove it publicly. It is the same in little things and great. "It was impossible for Scaliger to be a Catholic. His criticism was to him an instrument of truth." "Pope had a Catholic education and wanted rectitude and openness." That is the explanation of the shabby series of tricks he played to get his letters printed in his lifetime. Would Fleury or Flechier have judged the tricks more leniently than Sherlock or Waterland—or Mark Pattison, who takes a much more reasonable and charitable view of Pope's delinquencies than Mr. Elwin who laboriously detected them? Again, Huet spent a good deal of his later life in pottering over an argument in favour of philosophic doubt, as if it would be a gain to orthodoxy that even common-sense had to be taken on faith. In fact, the posthumous publication of his views shocked the orthodox all the same. We are told that Huet was a sincere instrument of some deep design to desolate the territory of philosophy, which it was necessary to abandon, because the Cartesians were gaining ground on the traditionalists, who on some topics argued better. Apart from this, this sketch of Huet is perhaps the most genial and sympathetic in Mr. Pattison's gallery of scholars. All his portraits are brilliant, and all are tantalising;

for the author is continually trying to convey an estimate of works with which his readers are unfamiliar, while he cannot make room to describe them. We learn to appreciate Scaliger's great feat of restoring the Chronicle of Eusebius, but we fail to learn why Wolf's *Prolegomena* were epoch-making, or what they contained which Heyne might not have anticipated. We learn that Huet's *Demonstratio Evangelica* was the book of evidences in its day, but not what it was like compared with other books of evidences. The argument of the Divine Legation is only discussed obliquely, as reflecting the "political" temper of its author and his time. Though overloaded and overstated, that argument is really ingenious and important: all lawgivers and theologians who have been in earnest about morals have been emphatic in proportion to their earnestness about the life to come—except in ancient Israel. Since Warburton wrote, the ancient religion of India has been brought to light, and the discovery tells in his favour. Buddha seems to have wished to dispense with heaven: even he did not attempt to dispense with hell. The traditional illustration of the length of eternity is improved from one of his most authentic utterances. There were two reasons which may have made Mark Pattison unjust to Warburton: he was too spiritual (in a grave, austere way of his own) to see that other-worldliness is the nearest approach the natural man can make to spirituality; he was too subtle, too persistently bent upon realising and testing, to understand "the form of sound words" to plain people. One doubts whether he—any more than Warburton—had access to the Holiest; but he waited long between the porch and the altar straining dim eyes for a glimpse of the glory behind the veil, while Warburton contentedly went his rounds outside with a grievous crabtree cudgel for the benefit of all whom he suspected of loosening the stakes or fraying the cords of the tabernacle.

There is a curious contrast between Mark Pattison's treatment of Warburton and his treatment of Buckle. If Gibbon called Warburton learned it was by way of irony; but Buckle is called learned by Mr. Pattison himself, in an essay where some most amazing remarks about a certain king "Gudisthes" and another king "Alaska" are quoted at length. "Gudisthes," one guesses must be the blameless king of the *Mahabharata*; but who is "Alaska"? Buckle's reading, though vast and carefully tabulated, was as undisciplined as Warburton's. Both were self-taught, both had collected huge masses of secondhand knowledge: neither was in a position to follow its latest developments. The essay on Buckle, which was written in 1857, is extremely able and distinctly crude. Buckle's ineffectual pretension to substitute a series of deductions from social science for ordinary history is exposed with quiet mastery; but his caricature of the "sceptical theory of arbitrary interposition," which is quite incompatible with the orthodox doctrine of the Divine Eternity, is accepted as if neither St. Augustine nor Babbage had written. The only alternatives entertained are that everything is determined by fixed laws, or else that the arbitrary momentary action of God or man makes everything incalculable; and

Buckle is praised for assuming the former. Mark Pattison follows him without demur in his attack on the claims of governments, religion, or morals to influence progress; but he believes that he overstates the influence of knowledge. The criticism depends partly upon doubtful theories of stationary societies, to which the correlation of knowledge and progress is supposed to be wholly inapplicable, but chiefly on the assumption that power and passion are always ready to combine against knowledge, and when they combine are irresistible. For proof we are referred to the establishment of the Second Empire, and the contrast between the state of Italy in the fifteenth century and in the nineteenth. The establishment of the Second Empire was really a victory of financiers over journalists, mostly ignorant; and the economical decline in Italy would not have been arrested if native dynasties had continued to rule at Milan and Naples as well as at Florence. As to the supposed influence of literature on progress, we are told "The monks were all along in possession of the literature of Greece and Rome, but they could not use it. It was pitched at too high a level for them, and they preferred the *Legenda Aurea*." This may be true of the monks of the fifteenth century. In the days of Alcuin, and again in the days of Lanfranc, the monks took their full share in the revival of humanism; and they are the section of the educated world who are not to blame because, from the days of Abelard to the days of Owen, the thorns of dialectic sprang up with the good seed and choked it. If *questiones quodlibet* displaced the classics, and the Golden Legend displaced the Fathers, we have to thank the Friars, who might have been plausibly accused of throwing themselves upon the philosophical movement of their day to strangle it, as the Jesuits threw themselves upon the literary movement of the Renaissance.

Such suggestions are less edifying and not more instructive than the picture of the discreet activity of the Church in Merovingian times, which forms the first part of the early essay on St. Gregory of Tours. The second part is less suggestive. It is a paraphrase of St. Gregory's version of the deposition of St. Praelectatus. We have not Chilperic's St. Gregory, for his own time, is as good an authority as the best French memoirs: he is hardly better, and we can check them. As we cannot check St. Gregory, historians are thankful to take all his statements for granted.

There is less excuse for one-sidedness in a controversial article on the Calas case. We learn that the elder Calas had not a fair trial, that the court admitted much worthless hearsay evidence against him; but we do not learn what the whole weight of the case against him was. We learn instead that he was condemned at Toulouse because there public opinion ran against him, and his memory was rehabilitated at Paris because there Voltaire succeeded in turning public opinion the other way, and that it was becoming fashionable when M. Coquerel wrote to trust the Parliament of Toulouse against Voltaire.

The essay on Calvin at Geneva, which appeared in the *Westminster Review* for 1855, is a remarkable contrast to the essay on

Buckle which also appeared there. One exalts the personal ethical element in history as much as the other annihilates it. The common ground of both is the impotence of culture.

"The educated man of our day is paralysed by this fastidious intellectualism which disdains the littlenesses of ordinary life. . . . Refined knowledge is entrenching itself in literature; but literature is becoming less and less powerful in its action on society as the element of will becomes more palpably deficient in it."

Such insight may excuse a good many paradoxes. Calvin's "great merit lies in his comparative neglect of dogma." He was the one Reformer who had a coherent doctrine. "In the suppression of the liberties of Geneva was sown the seed of liberty in Europe." It appears from the essay that "the suppression of the liberties of Geneva" simply meant that the majority enforced the standard of propriety which they permanently preferred and approved upon the small upper class who disliked it without disapproving it. Holland, certainly, did more than Geneva for the liberties of Europe; and there they found the language of the Apocalypse on Babylon too weak to express their disgust at the discipline of Geneva which, no doubt, was the great work of Calvin. When Bishop Wilberforce, more indifferent to dogma than Calvin, tried to silence controversy by the din of practical work at the first Oxford Church Congress, Mark Pattison trembled for the future of learning in the Church of England. His terrors were as unreal as his picture of the past. "It is not the authority of the existing Church which is thrown off in the Protestant system. It was the authoritative decisions of a past generation of churchmen which the existing Church claimed to examine." This omits one essential fact. Luther and his party claimed to be "the existing Church," with no better right than the Jacobins claimed to be the sovereign people. When England separated itself, in the sixteenth century, from Rome, we claimed, as a National Church, the right to repudiate its jurisdiction, to remodel its discipline, and to rescind a portion of its doctrine. To talk of what "we as a National Church" claimed to do is pure mythology. The crown, having remodelled the temporal position of the clergy to its mind, set a small and unpopular section of them who were under foreign influence to remodel doctrine and worship (under royal supervision) as they judged edifying and safe. There are better things in the essay than this:

"Round the names of Pearson, Bull, Hammond, Stillfleet, and the rest of the Caroline divines, gathers a faint lunar reflection of the noonday glory which surrounds the majestic edifice of the Catholic theology of the middle ages. The Anglican scholars appeared to have re-opened for Christendom the long-lost records of its early faith and discipline. . . . But this hopeful beginning led to little or no substantial results. Like fruit in a wet autumn, learning in our Church promised well at first, but has hung on the tree ever since still immature."

This may be onesided, but it is not groundless, though Anglican orthodoxy is, perhaps, less purely accidental and insular than the critic implies. Perhaps, as theology in Germany has never ceased to be a *Brod Studium*, Mr. Pattison may have been right in treating the court favour of the hyper-Lutheran orthodox

as a serious danger to the progress of knowledge, but one misses all reference to Old Testament criticism and anything like an adequate survey of the state of the *mêlée* when Baur struck into it. Now one is tempted to ask if the Tübingen school and the whole subject are not treated a little too solemnly. There is a good deal to suggest a suspicion that German criticism of sacred antiquities has been on the whole a corrupt following of German criticism of secular antiquities. Ewald's history of Israel is rather too like a parody of Niebuhr's history of Rome; Baur's history of doctrine too like a parody of Hegel's history of philosophy.

G. A. SIMCOX.

Love's Widowhood, and Other Poems. By Alfred Austin. (Macmillan.)

IF in a volume of miscellaneous poems the changes of mood and the variety of subject multiply the chances of securing that sympathy which the poet craves, they also entail the disadvantage that no individual reader is likely to possess sufficient suppleness of imagination, or sensitiveness of sentiment, or range of experience to enable him to adapt himself with due alertness to all these changes. Mr. Austin's new volume appears to me to occupy this position; and it is not improbably owing to some such defect of faculty or temperament that, in spite of its many beauties of thought and phrase, "Love's Widowhood" fails to reach one with effectual appeal. The theme is love in autumn—the autumn of the heart as of the year. The emotion is in tone and colour with the season—deeply and thrillingly tender rather than passionate, though the memory of passion occasionally flashes through the utterances of that "Only She," who, when in years gone by her affection was flouted as mercenary calculation, kept her pledge alike to mother and son—"gave what he asked and what she banned withheld," "scorned all bond save love's unwritten troth," and now led a life of patient and beautiful widowhood, bereft of both husband and child. The "ethical situation" is novel to poetry, and indeed, so far as I am aware, even to fiction; but notwithstanding the delicacy of treatment, it touches no responsive chord. The emotional experiences of the lover are needed to preclude the cold criticism of the casuist. And yet who will not appreciate the fine feeling of these stanzas:

"Dead? Is he dead? how could he die, or be
Other than living unto love whose breath
Defends whate'er it breathes upon from death?
Therefore so long as I live, so must he,
Warmed by my warmth and fed by it perpetually.

"Change? Did he change? How could he
change, or lose
The glory love once rayed around his hair?
The years have gone, the halo still is there.
There is no art like Love's, for it imbues
Its forms with lasting light and never-fading hues.

"Why doth he come not? Wherefore should he
come,
Who never from my side can go away?
His is the first face seen when dawns the day,
His the voice heard when birds sing or bees
hum,
And his the presence felt when night is dark and
dumb."

The setting of the story is marked by a reserved grace and suggestiveness, for here

Mr. Austin produces his effects by mere hints and indications. The form of verse, resembling a fragment of a Spenserian stanza, translates into musical modulations the "pensive patience in the air" and the sad-sweet colour of the season. In a line he gives us a picture of the glad harvest fields with their sheaves—

"And tawny tents of peace stood dotted o'er the ground;"

in three a lovely glimpse of an orchard scene—

"The ruddy apples bend the branches down,
Like children tugging at their mother's gown.
There are all colours, russet, red, and gold."

This charming child-group is matched by a vignette, equally unexpected and fairylike, in the delightful "Dedication to Lady Windsor"—

"Where vines, just newly burgeoned, link
Their hands to join the dance of Spring,
Green lizards glisten from cleft and chink,
And almond blossoms, rosy pink,
Cluster and perch, ere taking wing."

Then there is a vision of the full harvest moon rising at sunset—

"Thrice thus it came, *nor later nor more soon*,
And thrice I hailed its disc, and begged of it a boon."

The statement I have italicised is, of course, not absolutely accurate; but who in these matters would prefer the chronometer to the "dandelion's clock"? What I wish to note is how the poet cannot merely indicate but paint in full one of the loveliest effects in nature; for surely this is the same moon, though younger by a few days, as that which lights up the following sonnet—one of the most exquisite things in the book:

"When acorns fall, and swallows troop for flight,
And hope matured slow mellow to regret,
And Autumn, pressed by Winter for his debt,
Drops leaf on leaf, till she be beggared quite;
Should then the crescent moon's unselfish light
Gleam up the sky, just as the sun doth set,
Her brightening gaze, though day and dark
have met,
Prolongs the gloaming, and retards the night.
So, fair young life, now risen upon mine,
Just as it owns the edict of decay,
And Fancy's fires should pale and pass away,
My menaced glory takes a glow from thine,
And, in the deepening sundown of my day,
Thou with thy dawn delayest my decline."

I can scarcely forgive Mr. Austin, however, for spoiling the sylvan child picture I have quoted by completing the stanza with such a closing line as the following—

"There are all colours, russet, red, and gold,
Pippins of every sort, and codlins manifold."

And here let me make an end of fault-finding by merely referring to the manner in which Mr. Austin strains his metro by what appears to me to be impossible elisions:

"When dykes are silvery runnels that skip and sing."

"That scatters itself unbidden and unbought."

"The frown that like a shadow still follows wrong."

"Shortly I heard her voice, 'Are you there?' she said."

Onomatopoeia may justify the first instance, but the last is certainly out of keeping with the dignity of the context. I feel the same objection to the verse in the bridal scene on p. 46—

"The threshold of the village church we crossed,
And stood with downcast eyes and bending backs."

Finally, can jackdaws be said to "browse"

(p. 39)? These are perhaps trivial blemishes, but they mar great beauties.

Tinged with the same autumnal sentiment as "Love's Widowhood" is "A Dialogue at Fiesole"—a piece of blank verse, chequered with playful fancy and grave thought as with sun and shadow, and relieved with sweet and simple lyric interludes, more than one of which Suckling or Carew might have been glad to claim as his own. But, indeed, the September mood runs through many of the poems, and its prevalence is a little curious. Days come to all men—to poets, perhaps, more often than others—when one's very heart appears to have grown grey, and the soul is depressed with the burthen of its pre-natal immortality; but if Mr. Austin suspects that his genius has begun to show signs of the sere and yellow leaf, his misgiving is certainly not confirmed by these pages. On the contrary, what strikes me as the most telling, the most vividly poetic and artistically-finished thing in the whole volume is the ballad entitled, "In the Month when sings the Cuckoo." It is a very revel of colour and sound, of human passion, and of the sensuous magic of the sylvan world.

"The popinjay mates and the lapwing woo; Cuckoo!

In the lane is a footstep. I wonder whose? Cuckoo, cuckoo!

How sweet are low whispers! and sweet, so sweet,

When the warm hands touch and the shy lips meet,

And sorrel and woodruff are round our feet,

In the month when sings the cuckoo!"

The conception is worked out in fine dramatic form; the music of the verse is irresistible.

"O, to lie once more in the long fresh grass, Cuckoo!

And dream of the sounds and the scents that pass; Cuckoo, cuckoo!

To savour the woodbine, surmise the dove,

With no roof save the far-off sky above,

And a curtain of kisses round couch of love,

While distantly called the cuckoo."

"But if now I slept, I should sleep to wake
To the sleepless pang and the dreamless ache,
To the wild babe blossom within my heart,
To the darkening terror and swelling smart,
To the searching look and the words apart,
And the hint of the tell-tale cuckoo."

The pity of it, one thinks; but the poet in his dramatic mood has no cue for pity. Maiden frailty is no concern of his. He is at one with the joyous cuckoo, with the ever youthful world, with the soothing sap and the hot human blood, with the physical impulses of the irresponsible season. His but to fill the stage with the revelry and irony of nature.

"The kine are un milked, and the cream un churned, Cuckoo!

The pillow unpressed, and the quilt unturned Cuckoo, cuckoo!

'Twas easy to gibe at a beldame's fear

For the quick brief blush and the sidelong tear;

But if maids will gad in the youth of the year,

They should heed what says the cuckoo."

Cold comfort! And thus to the mocking refrain of the cuckoo we reach, through the old familiar stages, the tragic close of that love which loves not wisely, but too well:

"There are marks in the meadow laid up for hay, Cuckoo!

And the tread of a foot where no foot should stray; Cuckoo, cuckoo!

The banks of the pool are broken down

Where the water is quiet and deep and brown"—

Need the rest be told? Here, if anywhere,

we have the glamour of inspiration. The incident is as old as society; but, take up the book, and in each stanza you will find that hall-mark of genius—the unexpected and the inevitable.

I have left myself no space to dwell on several other poems of which special note had been taken; but I have written to little purpose if I have not already indicated in sufficient measure the high quality of Mr. Austin's new volume. If I cannot think that it will materially add to, I am convinced it cannot detract from, the reputation of the author of *Prince Lucifer*—and that assuredly is no meagre praise.

WILLIAM CANTON.

Two Centuries of Irish History—1691-1870.

With Introduction by James Bryce. (Kegan Paul, Trench, & Co.)

WERE it merely for the sake of Mr. Bryce's brief but admirable prefatory remarks on the value of history as applied to politics, I should be tempted to regard this volume, edited with extreme care by Mr. Barry O'Brien, as by far the most important history of Ireland which the Home Rule agitation has as yet called into being. Few persons, indeed, are so well qualified as is Mr. Bryce to determine the exact limits of history as applied to practical politics. And at this time especially, when history is being appealed to as the touchstone of political systems, his remarks possess a peculiar value.

History, Mr. Bryce reminds us, does not repeat itself. Situations and conjunctions of phenomena do, indeed, recur again and again, similar in all appearance to one another, but under circumstances so entirely different as to render it impossible to argue with any degree of confidence from the one to the other. The real value of history to the statesman does not consist in furnishing him with a set of general maxims or recipes capable of being directly applied to the solution of any political problem, but in supplying him with the material or data necessary for a thorough comprehension of the problem itself. As to the proper policy to be pursued, or the right remedies to be adopted in any particular case, there will always remain ample room for difference of opinion. Home Rule, if I may thus point my remark, may, as a satisfactory solution of the Irish problem, still remain a disputed question; but having mastered the facts of Irish history, we shall become more diffident and more charitable than perhaps we are at present, both in judging the Irish people and in condemning one another's conclusions.

With this object in view it was wisely resolved to limit the scope of the book to the last two centuries, beginning with the treaty of Limerick in 1691, and concluding with the Land Act of 1870 and the formation of the Home Rule Association. For, in the present state of Irish historical research, to have proceeded further back would only have served to perplex the reader without casting any compensating light on the question under consideration. Moreover, with the surrender of Limerick, and the departure of Sarsfield and his swordsmen, we enter upon an entirely new epoch in Irish history. The problem which for centuries had per-

plexed the brains of English statesmen had at last, to all appearance, been solved. Colonised by Englishmen and Scotchmen, Ireland seemed at last to have ceased to be Ireland and to have realised the dream of another England beyond the seas. For a hundred years, at any rate, the "English Interest" in Ireland was secure. Utterly prostrated by the terrible storm that had swept their island, deprived of their lands and outlawed on account of their religion, the Irish Catholics sank into a state of mere serfdom, dependent even for their very existence on the goodwill of their Protestant masters. For them the next century was a period of unmitigated misery and profound degradation, far worse in its moral effects even than the war that had preceded it. It is a painful chapter, and one does not wonder that it should still rankle in the breasts of Irishmen. But when Dr. Sullivan says that one of the great central facts of Irish history is that the colonists never wished the Catholics to become Protestants, just as in earlier times they did not wish them to become English, I feel compelled to protest against an inference which is as untrue as it is ungenerous. English legislation may have been mistaken, but to say that it was dishonest is an indictment wholly unwarranted by history and of a nature too serious to be overlooked. The Statute of Kilkenny, the reforms of Henry VIII. and St. Leger, the plantation schemes of Elizabeth and James I., the transportations and transplantations of Cromwell, just as much as the Penal Code and the Act of Union itself, were all directed to one point—the assimilation of Ireland in customs, laws, and religion to England. Nothing is more remarkable than the evident sincerity of the English Government and the good intentions of English statesmen in this respect, unless, indeed, it be the complete failure of their efforts. To reduce Ireland to "civility and good government" is the burden of every State document from the days of Henry VIII. down to the last Coercion Act. To maintain the opposite and to assert that "landgrabbing," in one form or another, has always been the mainspring of English legislation is wilfully to distort history.

Passing from this point, but still confining our attention to the Catholic peasantry, I could have wished that Dr. Sigerson, to whom has been allotted the period from the establishment of legislative independence to the Act of Union, had devoted greater space than he has done to a consideration of the tithe question. To overlook this point, or, rather, not sufficiently to emphasise it, is to overlook one of the most potent factors in recent Irish agitation. That agitation, whatever outward shape it may assume, is essentially a social revolution. And there is, in my opinion, no part of Grattan's political career that reflects greater credit on him as a man, and more clearly reveals his prescience as a statesman, than his attempt to secure an equitable modification of the tithe system, and to relieve the Catholic peasantry from a burden as iniquitous as it was grievous. The rejection of his plan (one of the gravest indictments that can be brought against the Irish Parliament) was attended with the most disastrous consequences; for it

not only paved the way for rebellion and rendered possible the Act of Union, but developed an agrarian agitation in opposition to which all remedial legislation seems utterly futile.

Englishmen wonder why, after fifty years' concessions, Irishmen are not more loyal than they are. But men do not gather grapes of thorns or figs of thistles. Nevertheless, no one can read this book without feeling that some progress has been made, and that Ireland to-day is a happier country than ever it was before. Nay, could we see dispassionately, we might even recognise in the agitation of the hour cause for rejoicing; for agitation, though more dangerous to the ruling class, is infinitely more preferable than apathy and death. Humanly speaking, it was to O'Connell more than to any other cause that the great awakening of the Irish people from the degradation and apathy in which they had been steeped for more than a century was due. Protestant statesmen, like Grattan, had laboured much and done something to alleviate the lot of their Catholic fellow-subjects. Liberty of conscience had been conceded to them, and a certain amount of political power. The Emancipation Act of 1793 was, as FitzGibbon and Daigenan recognised and deplored, pregnant with the promise of future concessions. But the great mass of the people had looked on apathetically. They had declined to raise even the feeblest protest against the Act of Union, hating equally, as Lord Cornwallis said, both the Government and the Opposition. Each election as it came round saw them driven to the poll to vote for their landlords with as much indifference to the issues at stake as if they had been more beasts of the field. It was O'Connell that first roused them from their lethargy, and taught them self-reliance. This was his great work—the formation of a healthy national sentiment. His strength, as Dr. Bridges truly says, lay in this—that "his faith in the national life of Ireland never failed." His mission was to create a nation. Against the iniquitous toleration of the Orange Society he never ceased to protest with impetuous violence; but he never confounded Protestants with Orangemen. His one object was Ireland.

"He does not," says an intelligent French observer, quoted by Dr. Bridges, "pretend to know anything beyond Ireland. He lends an eloquent voice to the sentiments, the passions, even the prejudices, of six millions of men. Hence his extreme popularity; hence also his numerous contradictions and inconsistencies. But his contradictions are natural, his inconsistencies patriotic. . . . O'Connell is of the people. He is a glass in which Ireland may see herself completely reflected, or rather he is Ireland himself."

The disfranchisement of the forty-shilling freeholders was a terrible catastrophe. But the movement originated by O'Connell did not die with him; and what Ireland lost in his days she has more than recovered by the Ballot Act of 1872 and the Reform Act of 1884. There is much in Irish agitation that is intensely distasteful, but it is only just to remember that it was the only resource left to those who shrunk from conspiracy or despaired of insurrection.

Turning for a moment or two from the governed to the governing class, it is easy to

see that England's chief faults have throughout been those of ignorance and heedlessness. Ever since the day when the Treaty of Limerick humbled the native population in the dust, England has been content to maintain her authority in the island by means of a dominant caste. But of all the possible modes of governing a dependency, this, as Mr. Bryce remarks, seems to be about the worst:

"The operation of natural forces is interfered with, because revolution, the natural remedy in extreme cases of misgovernment, is prevented by the power of the superior country. The superior country remains ignorant of the facts and insensible of her responsibility. The dominant caste ceases to have patriotism, because it looks to the superior country for support and remains alienated from the mass of its fellow-subjects. It has even an interest in checking any progress which may threaten its own ascendancy."

This is, indeed, just what happened in Ireland. Unable to control the great popular uprising born of French revolutionary ideas, profoundly contemptuous of all pretensions at national life apart from England, and sincerely afraid of their own position, FitzGibbon and the "Castle faction," as they were called, appealed to England and suppressed a movement which, properly directed, would have culminated in a peaceable and bloodless revolution. On this point no one could have expressed himself with greater emphasis than did Lord Cornwallis.

"Those," he wrote to his friend Major-General Ross, "who are called principal persons here are men who have been raised into consequence only by having the entire disposal of the patronage of the Crown in return for their undertaking the management of the country, because the Lords-Lieutenant were too idle or too incapable to manage it themselves. They are detested by everybody but their immediate followers, and have no influence but what is founded on the grossest corruption."

The same thing is observable subsequent to the Union, and simply because the Union was not as Cornwallis desired to make it—a union between the two nations—but merely a union between England on the one hand and the Protestant ascendancy on the other. Instead of paving the way for peace and prosperity, as Unionist writers fondly hoped it would, the Act of Union only gave a fresh lease of power to the old Castle oligarchy. The evil consequences of this dual form of government are well described by Mr. Bryce:

"Had England," he says, "left administration and legislation entirely in the hands of the Ascendancy, excluding them from the legislature of Britain, the administration would probably have been no worse, and a spirit of Irish patriotism, a sense of responsibility to the mass of the inhabitants and dread of their displeasure, such as seemed to be growing up in the last half of the preceding century, might have arisen to weld the Anglo-Irish and the native Irish into one people. It was the combination of dependency government with the government of a denationalised caste that proved so fatal during the first seventy years of this century, as during the first eighty of the century preceding."

The remarks I have ventured to make have been chiefly suggested by Mr. Bryce's thoughtful introduction. Of the book itself it is sufficient to say that, though there are points

in it quite open to dispute from an historical standpoint, it is nevertheless remarkable for the correctness of its facts and the impartiality of its judgments. Mr. O'Brien has carefully selected his writers, and their names are eminently calculated to obtain for it a respectful and attentive perusal from men of all shades of opinion.

R. DUNLOP.

Stephen Hislop. By George Smith. (John Murray.)

IN a miserable little Indian stream, a mere nullah at ordinary times, but swollen on the occasion by a sudden freshet, there perished five and twenty years ago, in darkness and without a soul at hand to aid, a very remarkable man. This was Stephen Hislop, pioneer missionary in Central India, the narrative of whose life and labours is now before us in Dr. Smith's most interesting memoir.

Born in 1817 at Duns, in Berwickshire, he left school (where he came out first in mathematics and classics) at the age of seventeen, for the University of Edinburgh, where he graduated with the highest honours in moral philosophy and Hebrew; and after attending a course of divinity at Glasgow, and working for a few years as a tutor, he was sent out to India at the close of 1844 by the foreign missions committee of the Free Church of Scotland as their first missionary at Nagpur. There he laboured unceasingly for nearly nineteen years, with the exception of sick leave home in 1859-60, until his tragic death brought his useful and active career to an abrupt and untimely end; and during this time he did so much, and of such a varied nature, that it is impossible to give more than a mere sketch of what he accomplished. Besides his labours as a devoted and successful missionary, he worked all the time at the geology, philology, botany, zoology, and archaeology of the Central Provinces, and to such good purpose that he became widely known in the world of science.

His missionary work lying chiefly among the Marathas of the province to which he had been sent, his first care, from the moment he set foot in Bombay, was to master their language, a preliminary difficulty that his characteristic energy overcame so rapidly that he was soon enabled to open a native school in the city of Nagpur. While his study of Marathi was progressing, he established a mission and school at Kampti for the Madras troops stationed there; and, although he never acquired a sufficient knowledge of either Telugu or Tamil to preach to the soldiers in their own language, he preached through an interpreter so effectively that he soon made numerous converts. His work among the Marathas was always attended with marked success. This was partly due to his own personal character—a singular mixture of gentleness and energy, kindness and firmness; partly to his patience, and the unwearied attention he could devote to any subject he had in hand; partly to his absolute mastery of the language; and greatly to his rich stores of scientific and general knowledge, by which he was enabled first to interest and attract, and then to guide the minds of his hearers. His influence over the natives was most ex-

traordinary, and they repaid his efforts for them by the greatest affection and admiration.

In geology Mr. Hislop's name ranks very high, his work in this direction being only second in importance to that of his regular calling; while in botanical and zoological research he was scarcely less persevering and successful. He made a special study of the tertiary and mesozoic strata of the Central Provinces, and enriched the Bombay and Bengal Asiatic Societies and the Geological Society, not only with numerous papers for their *Transactions*, but also with magnificent collections of fossils for their museums. He had the enviable fortune of discovering the valuable coal beds of the Nagpur district, and of being the first to construct a geological map of the country—a work only accomplished after great labour and perseverance. He likewise made a careful study of the various soils of the province, and was thus enabled to render much assistance to the government when making the land settlement.

Mr. Hislop's contributions to philology were also most important. He was the first to reduce to writing the Gond language, which he studied with his usual energy at all spare moments, and for a grammar of which he was collecting materials at the time that he was so suddenly snatched away. He went much among the Gonds, and made careful notes of their manners and customs, traditions, songs, and art; many of which are given at length in the chapter of Dr. Smith's excellent memoir devoted to this primitive people. He also made a special study of the archaeology of the country; and it was, in fact, while on an expedition to investigate the stone-circles and mounds of the Nagpur district that he met with his untimely death. Neither should his services in another direction be forgotten; as it was greatly owing to his representations to influential friends at Calcutta that the unsatisfactory condition of civil affairs at Nagpur was superseded by the advent of Sir Richard Temple, whose vigorous administration soon put matters to rights in the Central Provinces.

At Christmas, 1862, the Bishop of Calcutta, who was on a tour of inspection through his diocese, and had reached Jabalpur, came on to Nagpur at the invitation of his old pupil, the Chief Commissioner, to visit him at his seat of government, and consecrate the beautiful new church just completed at Sitabaldi. The Free Church missionary and the Anglican prelate then met for the first and only time; and those who were present on the occasion well remember the interest shown by the bishop in the work of his fellow labourer, and their visit to his schools. Both met their deaths in the same terrible way; but the first was more fortunate than the other, as his remains were found and suitably interred at Nagpur, while those of the lamented Dr. Cotton were never recovered from the swollen Ganges.

A quarter of a century has elapsed since the fatal waters of the Krishna closed over Mr. Hislop's head; and, although many may be inclined to think that his biography has been too long delayed, none can regret that the work has been performed by such able hands.

M. BEAZLEY.

NEW NOVELS.

Masters of the World. By Mary A. M. Hoppus. In 3 vols. (Bentley.)

Chance or Fate? By Alice M. O'Hanlon. In 3 vols. (Chatto & Windus.)

A Strange Message. By Dora Russell. In 3 vols. (Sampson Low.)

John Newbold's Ordeal. By T. A. Pinkerton. In 2 vols. (Sonnenschein.)

Fitzgerald the Fenian. By J. D. Maginn. In 2 vols. (Chapman & Hall.)

Clement Ker. By George Fleming. (Bristol: Arrowsmith.)

Doubt. By J. S. Little. (Spencer Blackett.)

THE classical novel is a kind of Loadstone Rock. Remote, little sought, and generally rather damaging to the seeker when found, we do not know that the great advance in minute archaeological knowledge since the example of it in England was set (almost, if not quite, for the first time) by Lockhart's *Valerius* has lessened any of the difficulties of the adventure. It has certainly increased one of them—the danger of overloading the narrative with local colour. Mrs. Marks, or Miss Hoppus—for the title-page provides a choice—has chosen the most difficult way; for she has indulged in a minuteness of detail which would do credit or discredit to the industrious Herr Ebers himself, who may have possibly suggested it. It is fair to say, however, that *Masters of the World* is a vigorous attempt at the probably impossible—much more vigorous, for instance, than the last book of the kind—the *Nearra* of a year or two ago—that we remember. The time selected is that of the "Calvus Nero" in his last days of bloodthirsty delirium, and the chief interest centres round the doomed house of the Pisos. The opening scene in the grotto of Pausilypum has a movement and business-like conduct which is very fairly maintained throughout; and even the historical foreknowledge of the actual catastrophe does not prevent the final chapters from keeping up a distinct interest in the question whether Domitian's fears or his fate will get the better. The inevitable Christian episode is also managed well; and the Greek slave Chione is a capital tragic heroine (not in the very least like Bulwer's), well contrasted with the Roman Domitia. Every now and then, of course, the archaeological maud gets aboon the narrative meal. "I took you back to my pulvinar," strikes us, we confess, as slightly ludicrous. Why not "He passed his manus over his heated frons," or "Come to my brachia, you fasciculus of deliciae"? This kind of Macaronic writing ends in the jargon of the Limousin scholar. Nor can we conceive why Mrs. Marks has joined the ranks of the strange persons who write "Vergil." "Vergilius," of course, everyone may write if he chooses; but "Vergil" is neither fish nor flesh, neither Latin nor English—a mere piece of bastard pedantry which a fourth-form usher at Soli might, *mutatis mutandis*, have been proud of. These things, however, will get themselves done in your classical novel; and it is Mrs. Marks's great merit that they never quite spoil the current of her story or the liveliness of her characters. To find a better book of

the kind (for *Marius the Epicurean* does not compete) we must go back to *Hypatia*, which certainly is a good deal better.

Novels have now become multiplied to such an extent that, like plays in the later days of the French eighteenth century, they almost necessarily, except in the hands of a writer of positive genius, reconstruct, puzzle-fashion, very much the same patterns out of very much the same pieces. There is, however, quite sufficient novelty about Miss O'Hanlon's *Chance or Fate?* so far as story goes, while the descriptions of two different parts of the world—the West of Ireland and the West Indies—are of quite unusual vividness. The relations of Kathleen Errington with her rather disreputable old father (to have called him old to his face would have been the fittest punishment for his numerous sins) are not very novel. The beginning suggests rather old tracks; but things improve considerably as the story goes on. Its central point—the blowing out to sea in a small yacht of two girls—is managed without too great improbability on the one hand, or too close copying of newspapers on the other, and gives good interest of mere incident. The “moral” interest turns on a different matter—the faithlessness of Kathleen's elder sister Elaine to a virtuous lover, and her taking up with a much lower kind of person. Altogether there is good matter in *Chance or Fate?* with plenty of complications not noticed yet, and everything well suited to assist the novel reader in “serenely arriving,” as the poet says, at the end of the third volume; and what can readers ask for more in an ordinary way than that?

The virtues of what is, we believe, called in commercial English a “level sample” usually belong to Miss Dora Russell's books. If they are not often above themselves, they are still less often below; and this is no small merit. For our own private relaxation and delight we do not know that we should resort to them; but that is no argument in their disfavour. The manners in *A Strange Message* sometimes strike us as a little wanting in repose; and the constant repetition of “laughed Leonora,” “scoffed Lady Bab,” and so forth, is a little trying, not only as it reminds one of those about Mrs. Hominy, but as it is in itself an irritating mannerism. But these are not the things for which Miss Russell's readers go to her or avoid her. They go to her for a thick and slab mixture tossed up by no means without art, of bigamy or preparations for bigamy, of suspected murder, of accidents, of heroic forgiveness or fiendish punishment of enemies—in short, for a good bustle of the melodramatic kind. We hardly remember an instance in which Miss Russell has disappointed her patrons—certainly she has not here.

There is a certain amount of cleverness in *John Newbold's Ordeal*, but it is marred by many errors. The general idea of the love imbroglios between John Newbold (son of a rather unclerical archdeacon and supposed heir of a rich brewer and money-lender), Lady Emily Felsing (daughter of a ruined peer), Juliet Leigh (an heiress of more than millionaire attractions), Linda Newbold (John's sister), and other persons, is not amiss, and some of Mr. Pinkerton's smartnesses come off.

Unfortunately some do not. “Just so might a well-practised peltast annoy and perhaps overcome a person armed with the most improved revolver, and quite convinced that slinging was out of date,” appears a hopeless enigma till it suddenly occurs that Mr. Pinkerton possesses a private dictionary with entries in this form—“PELT, v.: To throw, hurl, sling; PELTAST, n.: One who pelts.” The parson-and-lawyer-scenes suggest a following rather faithful than wise of Mr. Anthony Trollope and Mrs. Oliphant; and Lady Emily has such curious resemblances to, and at the same time such curious differences from, the Lady Emily (her of *Marriage*) that Mr. Pinkerton probably has not read Miss Ferrier. Biscoe the brewer is one of the laboured caricatures for which Dickens is only partially and indirectly responsible. Altogether *John Newbold's Ordeal* (is it too bad to suggest that even the title is rather dangerously reminiscent?) is not an incompetent book, but one which can hardly be called good. The author must “jock” less, or more easily, must talk less about his characters, or better, must remember less about other authors or to more purpose, before he can be fully commended.

Fitzgerald the Fenian bears no record of previous work on the title-page, and there is an unsophisticated air about the writing of it which more positively speaks it a first book. It is not by any means to be harshly spoken of, though the author has a good deal to learn. Despite its promising or threatening title, it will, as a political novel, probably please neither party in the great battle. For Mr. Maginn, while tender to Fenians, a protester against evictions, and not unfavourable to Home Rule in its earlier form, is dead against not only dynamite but Land League methods generally—thus being a kind of Laodicean. On the other hand, those whom the introduction of any politics in a novel bores will find a great deal too much of them here. It is an honest book, however; and more than one of the characters, though drawn by an unpractised hand, is not unlikelike. But it is very ill-printed. “Louisa” is a pretty name, but “Lousia” is not; and any schoolboy will assure Mr. Maginn that “*dēlectus*” is by no means “*dilectus*.”

It would appear that the public is experiencing, in the opinion of its caterers, the usual results of dram-drinking, for Messrs. Arrow-smith have started a series of two-shilling “shockers” (“equal to more than three small bottles”). We do not think much of *Clement Ker*. That person, who was a baronet and, of course, a villain, had two cousins to whom he was rather kind, and who regarded him with virtuous abhorrence. He was apt to lose his temper when tenants came and asked for remissions of rent and loans of money after luncheon—which is, indeed, a trial to poor humanity. He had a wife whom one of the cousins loved, and who loved one of the cousins. He had a “mire” in the Dartmoor sense on his estate, in which one of his ancestors had buried a murdered brother, and which nearly drowned one of the cousins; and in his mansion he had a Thing, which is very imperfectly described. All these are crimes, no doubt; but the more tangible offences which

made Sir Clement Ker justly reprobated by the county are left very much in their native shadow. He was finished off, of course—whether by the Thing or not *non constat*; and one of the cousins had a stiff back for thirty years afterwards from having eavesdropped too long in a cramped posture.

Mr. Little's “dreadful” is a single dose, and rather a weak one. To suspect your wife and your friend, to sulk with both instead of having it out, and then to discover what Mr. Croesley discovered, must be rather humiliating; but it is not very interesting to read about. Besides, the tragic conclusion of the story is out of place; and an innocent, ladylike Mary Croesley would hardly have winked at such an entanglement, even though it were not technically immoral, between her guest and her maid as that which caused the trouble, if she had been not only as innocent but as ladylike as Mr. Little represents her.

GEORGE SAINTSBURY.

BOOKS OF TRAVEL.

The Last Voyage in the “Sunbeam.” By the late Lady Brassey. Illustrated by R. T. Pritchett, and from Photographs. (Longmans.) The personal interest that attaches to this volume causes it to be rather sad reading. The melancholy close overshadows it from the first; and the brief jottings from the invalid's diary seem to be tinged with a presentiment. The early chapters relating to India are particularly meagre, though even here we find some of those bright descriptions of scenery and native life which made the original *Voyage of the “Sunbeam”* so deservedly popular. When Borneo is reached, the pen seems to be brightened by the novelty of the surroundings; and the circumnavigation of the Australian colonies reveals Lady Brassey's active sympathy with the people and the country, in the face of increasing ill-health. After this, Lord Brassey takes up the task, and records in plain, sailor-like language the incidents of the run home. The book is embellished by a large number of illustrations. Many of these are in the best style of English wood-engraving; but we do not greatly care for the full-page plates, printed in monotone at Nuremberg.

Powder, Spur, and Spear: a Sporting Medley. By J. Moray Brown. (Chapman & Hall.) Books of Indian sport generally resemble each other as one oak-leaf does its neighbour. They are sure to hold panther and tiger-shooting stories, pigsticking and regimental races, with many recitals of “first spear” and shells and bullets fired into “the brute” in vain. Mr. Brown, feeling, perhaps, that readers are now tolerably tired of these, the ordinary amusements of all Indian cantonments, has diversified his book with chapters on rabbit shooting and salmon fishing at home. “The Spectre Stag of Vizamah” is perhaps his best chapter, for it contains a well-written account of Kashmir scenery, and nothing is shot, the mighty stag escaping seemingly as if an animal of enchantment. Curiously enough the stalkers on many a Scotch moor can tell the same tales of phantom stags with enormous spread of antlers as does the shikari on the heights above the Jhelum. Mr. Brown's book will amuse an idle man for half-an-hour, but even he soon grows tired of spearing innocent bears. Books of Oriental sport should contain more natural history and less butchery. A manual of Indian sports, written on the lines of St. John's admirable books on Scottish sport, with a deep sympathy for the curious habits of the creatures shot, is yet to seek; but such a book would at

once command a large sale and bring its writer fame. It will be said that few men have leisure for making observations on Indian natural history; to which it may be fairly replied, "Then why write on it, and yet give the reader little but shooting and spearing?" Mr. Brown should have asked a classical friend to revise his proofs. *In puris naturibus* at p. 2 does not conciliate a critic; still less (p. 47) *necessitas non habet legem*; and of his English verses (p. 81) the less said the better. But paper, print, binding, and illustrations in *Powder, Spur, and Spear* are alike excellent.

Scottish Moors and Indian Jungles. By Capt. J. T. Newall. (Hurst & Blackett.) The sport which the author enjoyed among tigers, wild boars, and bears in Upper Sind affords pleasant reminiscences of shooting, but does not call for further remark. No ethnological notices or points of natural history, such as ordinarily diversify such narratives, are appended. The deerstalking on the moor of Scaliscro, in Lewis, which forms the first half of this book, possesses a peculiar interest for valetudinarians. Early in life the author was thrown from a horse and paralysed in the lower limbs. When many men would have sunk under this affliction, and few sportsmen would have cherished a hope of ever again pursuing their favourite recreation, Capt. Newall rose undauntedly to the occasion. He devised a kind of palanquin on which he was carried by four men, and thus was enabled not only to catch salmon, but even to stalk and shoot deer. Readers who enjoyed the wild scenery in which the "Princess of Thule" lived may care to have it limned carefully for them by Capt. Newall's pencil, and well described by his pen. There is a good deal of amusing gossip too in the Scotch chapters of this book on grouse, woodcock, salmon, and other denizens of the moors and rivers of the north, and much to delight all lovers of Scotland. These remarks will show that the Scotch half of this book is in our estimation preferable to the Indian portion. The sketches are characteristic reproductions of scenery, but the animals represented in them are on far too large a scale.

A Guide to Trinidad. By J. H. Collens. Second edition. (Elliot Stock.) Mr. Collens has written an excellent Guide to a most interesting place. Now that the voyage to the West Indies is becoming a favourite holiday, and the great beauty of the Lesser Antilles is better known, there is need of such guidance as may be obtained from this book. It not only serves as a Guide to Trinidad, but gives useful information as to what may be done from that island as a centre. In addition to the hints as to cost and mode of living, there is a valuable and interesting account of the life and customs of the labouring population, which in Trinidad, as in Demerara, includes a large proportion of Indian coolies. The public institutions and educational work are dealt with in detail, and the topographical and economic information is given very judiciously. Though the naturalist will not find much in this guide to interest him, it is odd to note that the author gives a short account of the fish-eating habits of certain bats, a discovery communicated for the first time to the Linnean Society as recently as last December. The plate of Trinidad antiquities given at the end is interesting, since these show a greater likeness to Central American objects of the kind than to any Carib antiquities known to us. At all events, they throw some light on the relationship of the Arouacas and the Chaimas, the inhabitants of the island at the time of its discovery, who presumably made and used the objects figured.

WE welcome an English translation of Baedeker's *Greece* (Dulan), that has appeared

in ample time for those who contemplate paying a visit to that country during Easter, which is, on the whole, the best time of the year for the purpose. Within the last few years the conditions of travel in Greece have been entirely revolutionised by the introduction of railways. At the same time, the attractions to the classical scholar have been multiplied by the progress of excavation, which has revealed an entirely new stratum of archaeology, while the policy of retaining *in situ* the objects found compels a visit. Some twenty years ago to have been to Greece was almost as rare a boast as to have circumnavigated the globe. Greece now rivals Switzerland as the playground of our university tutors and our public schoolmasters. It was, therefore, incumbent upon Karl Baedeker not to delay any longer giving us a translation of his German handbook, which has already passed through two editions. The original work was mainly compiled by Dr. Lolling, of Athens, with the assistance of Dr. Dörpfeld for the account of Olympia; and the historical sketch of Greek art was written by Prof. Kekulé, of Bonn. But it is evident that the English editor (Mr. J. F. Muirhead) has not only subjected the whole to a careful revision, but has adapted it to English needs in the best way, by taking counsel of such authorities as Prof. Mahaffy, Dr. Sandys, Dr. J. T. Clarke, &c. The result is a handbook to the traveller no less indispensable than its predecessors, some of which, we notice, have reached a tenth and twelfth edition.

WE may also mention that the series of "Guides-Joanne" (Paris: Hachette) has now extended to Eastern Europe. There lie before us the first part of *Etats du Danube et des Balkans*, dealing with Southern and Eastern Hungary, Dalmatia, Montenegro, Bosnia, and Herzegovina; and also the first part of *Greece*, confined to Athens and its neighbourhood. In the latter, the most notable feature is the description of the museums, compiled by a member of the Ecole d'Athènes.

WE have received from Mr. John Murray a new edition, being the twenty-first, of his *Handbook for Holland and Belgium*—the two countries which have been for centuries the favourite resort of little-travelled Englishmen. This edition has been revised throughout to such an extent as to be almost entirely rewritten; and, in particular, a new method has been adopted which will, we understand, be extended to other handbooks in the series. This consists in combining with the index at the end some of the features of a directory, so that the traveller can obtain the necessary information about hotels, means of communication, &c., in a concentrated form, and at the same time, these pages can more easily be kept up to date, while the body of the work is left untouched. The innovation seems so useful that one wonders it had not been thought of before.

FOLLOWING the example of the Orient line, the P. & O. Company have issued—in the far more convenient shape of a pocket-book—a guide for travellers to the Mediterranean, the East, and Australia. The historical account of the undertaking is written by the chairman, Mr. Thomas Sutherland, who practically tells the story of his own life-work. Mr. Sutherland also contributes an article on the Suez Canal; while Egypt is described by Mr. Stanley Lane-Poole, India by Sir Edwin Arnold, China (at considerable length) by Sir Thomas Wade, Japan by Mr. H. W. Lucy, and Australasia by Mr. Hume Nisbet. There are abundant illustrations of ships, maps, tables, and blank pages for memoranda on the voyage; and altogether the little volume seems admirably suited for its purpose.

SIR HENRY EDWARDS has recently printed for the gratification of his friends an interesting account, under the suggestive title of *How to Pass the Winter*, of the tour in the East which he has just taken in company with Sir Edward Watkin, who lost his wife last autumn. The two travellers traversed 20,000 miles under the most comfortable arrangements on ship-board or in a saloon railway-carriage. They combined business with pleasure; for they inspected the works and property, including "a real mountain of coal," of the Assam railway and trading company, and visited the tea plantations which are bringing prosperity to Ceylon.

NOTES AND NEWS.

MESSRS. SAMPSON LOW announce a volume of essays by Dr. Geffcken, entitled *The British Empire*, with a portrait. Among the personages specially treated of are the Prince Consort, Lord Palmerston, Lord Beaconsfield, and Mr. Gladstone. The work has been translated from the German, with the author's co-operation, by Mr. S. J. McMullan.

MESSRS. LONGMANS have in the press *Russia in Central Asia*, by the Hon. George Curzon, M.P., with illustrations and maps. This book is a description of a journey made in the autumn of 1888 along the newly completed Trans-Caspian railway through the Central Asian dominions of the Czar, together with the latest information, brought up to date, about those regions, and critical essays, dealing with the frontier and other political questions.

MESSRS. BLACKIE & SON will publish, on March 15, the first volume of the *Modern Cyclopaedia: a Handy Book of Reference on all Subjects and for all Readers*, with numerous illustrations and maps, edited by Dr. Charles Annandale, the editor of the "Imperial Dictionary." The work will be completed in eight volumes, of about 500 pages each, to appear at regular intervals of three months.

A CHANGE is announced in Mr. Walter Scott's two series of "Great Writers" and "Canterbury Poets," each of which has hitherto appeared at the rate of one volume a month. The former will be discontinued altogether for a while, and then renewed with contributions from Goldwin Smith, J. A. Symonds, Richard Garnett, Oscar Browning, Frederick Wedmore, and Cosmo Monkhouse. The next volume of the "Canterbury Poets" will be a collection of *American Sonnets*, edited by Mr. William Sharp, which will be published in May; and henceforth the rate of publication will be bi-monthly.

MESSRS. T. & T. CLARK, of Edinburgh, have in the press *The Prophecies of Isaiah*, expounded by Dr. C. von Orelli, of Basel, translated by Prof. J. S. Banks; *A New Commentary on Genesis*, by Prof. Franz Delitzsch, vol. ii. (completing the work); also a translation of a new work, by Prof. Delitzsch, entitled *Iris*—this is a collection of essays on treatises on colours and flowers, and will exhibit the learned author in a somewhat new character, showing his usual thoroughness of research, but discoursing on these "life-long pet themes," as he calls them, in the style suited to a popular audience.—*The Redemption of Man*, by Principal Simon, Congregational Hall, Edinburgh; and *The Book of Exodus*, by James MacGregor, late Professor of Systematic Theology, New College, Edinburgh ("Bible Class Handbook" series).

TWO works of fiction by Mr. Stuart Cumberland, the "thought-reader," will be published immediately: *The Vasty Deep: a Strange Story of To-day*, by Messrs. Sampson Low; and *A Fatal Affinity*, which also deals with the mysterious, by Mr. Spencer Blackett.

The Trade of the United Kingdom with the World: a Handbook of Illustration and Reference, by T. J. Dymes, is announced for early publication by Mr. Elliot Stock.

The Land of Gold and Ivory is the title of a new handbook to South Africa which Messrs. W. B. Whittingham & Co. have in the press. The same publishers are issuing a fourth edition of Mr. Mathers's *Golden South Africa* and an enlarged edition of *South Africa as a Health Resort*, completing the thirtieth thousand.

MR. EDWARD GARNETT will issue immediately a small volume of stories by Miss Grace Black, entitled *A Beggar and Other Fantasies*.

MESSRS. T. FISHER UNWIN will publish next week a second and revised edition of *Old Chelsea*, by Dr. Benjamin Ellis Martin.

THE Chaucer Society has just engraved from MS. illuminations the earliest known views of the Tower, Billingsgate, London Bridge, and of Canterbury, with its Lydgate group of pilgrims.

DR. LEON KELLNER has half printed for the Early-English Text Society his edition of the unique Caxton's *Blanchardyn and Eglantyne*. Miss Mary Bateson has ready her copy of George Ashby's *Poems* (1463-84) from unique MSS. at Cambridge; and Dr. Kellner has undertaken to edit the unique MS. of the romance of *The Three Kings' Sons* from the Harleian MS. 276. The society hopes to complete its issues in both original and extra series before June, and then to ask its members for advance subscriptions for its 1890 books, which ought to be ready in October. It has no less than sixteen Parts at press in various stages of forwardness.

PROF. KÖLBING of Breslau has just issued his edition of the Early-English romance of *Ipomedon* in three unique fifteenth-century versions: (1) in verse from the Chetham MS. 8009, in 8890 lines, in 12-line stanzas; (2) in couplets from the Harleian MS. 2252, in 2346 lines; (3) in prose, from the Marquis of Bath's incomplete Longleat MS. 25. There is a long introduction of 131 pages, discussing the linguistic and other peculiarities of each version of the story, and comparing them with the original French of Hue de Rotelande. A mass of notes and several indexes complete this careful edition, which is all the more welcome since the Chetham and Longleat MS. have not before been printed.

PROF. KÖLBING has now in the press the whole text of his edition of the *Arthur and Merlin* from the Auchinleck MS., and the Douce, Lincoln's Inn, and Percy Folio MSS., with an extract of 1500 lines from Lonelich's *Merlin* at Corpus, Cambridge, a sequel to the *Graal*, edited by Dr. Furnivall. All that is left of Lonelich's version is 28,000 lines. Prof. Kölbinger will hereafter edit it for the Early English Text Society.

MR. EDWARD MUYERIDGE, of Philadelphia—who had agreed to give a discourse after Easter, at the Royal Institution, on "The Science of Animal Locomotion in its Relation to Design in Art" (illustrated by the zoopraxiscope), a subject of great novelty and interest—has kindly consented to deliver it on Friday evening, February 22, Dr. Edgar Crookshank being compelled through illness to defer his discourse on "Microbes" on that evening as previously arranged.

On Monday next, March 11, Messrs. Sotheby will begin the sale—which will last altogether for eight days—of the extremely interesting library got together by Mr. William Mansfield Mackenzie, W.S., of Edinburgh. In works relating to the stage, such as biographies, controversial pamphlets, playbills, portraits, &c., this collection is probably unrivalled. But

Mr. Mackenzie's enthusiasm was by no means confined to dramatic enthusiasm. It was for him that Bedford recently bound an extra illustrated copy of Andrew Tuer's *Bartolomei*, with nearly 400 additional plates, and some seventy-six autograph letters. He was the purchaser the other day of Charles Lamb's paper-covered *Prince Dorus*, which he had protected by a loose watered silk cover, and enclosed in a drop morocco case. He had collected, and had uniformly bound in morocco by Riviere—with the pictorial covers included—fifty original editions of Dickens, thirty-nine of Thackeray, and fifty-nine of Lever. He also possessed the three original editions of Keats; and a long series of Tennyson, including not only a large paper copy of the *Poems by Two Brothers* (1827), and the so-called "Canada" reprint of suppressed poems (1862), but also the poet's proof-sheets of *Enoch Arden*, which was apparently first intended to bear the title of "Idylls of the Hearth." The total number of lots in the sale is 2485.

THE FORTHCOMING MAGAZINES.

THERE will be issued about the end of next month a magazine devoted, in the main, to Celtic subjects, entitled *The Highland Monthly*, to fill the place of the *Celtic Magazine*, which was discontinued some months ago. It will be edited conjointly by Mr. Duncan Campbell, of the *Northern Chronicle*, and by Mr. Alex. Macbain, rector of Raining's School, Inverness. The first number will contain the opening chapters of a serial tale, entitled "The Long Glen," illustrating the habits and life of a former generation of Highlanders.

THE publishers of *Stationery and Bookselling* have made arrangements to produce a series of papers on the "History of Bookselling and Publishing" in Great Britain and Ireland since the commencement of the trade, but more particularly during the latter half of the eighteenth and the early half of the present centuries. They hope to produce the first portion in the March number. It will deal with "Early Bookselling in Edinburgh," and will contain notes, historical and biographical, of Allan Ramsay, Donaldson, Miller, Bell, Creech, &c.

THE proprietors of *The Graphic* will issue on Monday next, March 11, a special number devoted to the Parnell Commission, containing a great number of engravings reproduced from sketches made by Mr. Sidney P. Hall.

THE March number of the *Political Science Quarterly* will open with an article by Mr. H. L. Osgood, upon "Scientific Anarchism," reviewing the theories of Proudhon and showing the aims of American Anarchists. Prof. Gustav Cohn, of Göttingen, taking the progressive income taxes of Switzerland as his text, indicates the merits and the dangers of this democratic scheme of taxation. A Conservative Frenchman, M. Gauvain, explains the causes of the present crisis in France and the significance of "Boulangism." Mr. Bernheim sketches the history of the ballot in New York, and argues for the Australian system. Prof. Woodrow Wilson analyses and criticises Bryce's "American Commonwealth." The June number of the same review will contain an article by Prof. Sloane, of Princeton, continuing and bringing down to May 1 the "Record of Events" heretofore published in the *New Princeton Review*.

UNIVERSITY JOTTINGS.

WE understand that the university of Oxford proposes to nominate Prof. Sayce to attend the Stockholm congress of Orientalists as their delegate.

ON Sunday next, March 10, Prof. Cheyne will deliver the first of his series of Bauphton lectures, in which it is understood that he will continue his exposition of the Psalms.

IN accordance with general expectation, Mr. D. S. Margoliouth, of New College, has been elected to the Laudian chair of Arabic at Oxford, which has been vacant since the death of Dr. Gandell about a year ago.

IN convocation at Oxford next week it will be proposed to expend £200, from the university chest, on the purchase of books and photographs for the archaeological library in the university galleries; and also £100, from the Craven fund, on the publication of a monograph on the antiquities of Cyprus by Mr. D. G. Hogarth, late Craven fellow.

THERE was to be a meeting to-day at Oxford, in Wadham College, of those who signed the protest against the sacrifice of education to examination. The Hon. Auberon Herbert is announced to explain the practical measures it is now proposed to take.

At a meeting held recently at King's College, London, a committee was appointed to invite subscriptions for a testimonial to Dr. Leonhard Schmitz, from friends, pupils, and others, "as an expression of the honour and gratitude with which they regard his long and eminent services as a scholar, a teacher, and a man of letters." It will be remembered that Dr. Schmitz, who is now in his eighty-third year, met with a grievous accident a few weeks ago at Portsmouth, whither he had gone to conduct an examination for the University of London. The Prince of Wales, to whom Dr. Schmitz gave lectures in history in 1859, has given his patronage to the proposal, as also have the members of the House of Orleans. The treasurers of the fund are Dr. William Smith, 94, Westbourne Terrace; and Dr. Wace, principal of King's College.

WE have now received Part II. of the *Nebraska University Studies*, Part I. of which we noticed a little while ago. It opens with a chemical paper by a lady—"On the Conversion of some of the Homologues of Benzol-Phenol into Primary and Secondary Amines," by Rachel Lloyd—upon which we can express no opinion. Then follow "Some Observations upon the Sentence-Length in English Prose," by L. A. Sherman, the general editor of the publication. This is an attempt to evaluate literary style by counting the average number of words in the sentences of various authors. While admitting that such statistics possess a certain interest, we must enter a protest against the conclusion that the short sentences of Macaulay place him at the head of modern writers of English—or, perhaps, second to Bartol! The concluding paper is an elaborate examination—extending to sixty-four pages—of "The Sounds and Inflections of the Cyprian Dialect," mainly based upon Deecke's edition of the Inscriptions in Collitz's "Sammlung der Griechischen Dialekt-Inschriften," Bd. I. Heft. I. (1883). This seems an admirable piece of work, and affords a fresh proof of the attraction which the study of Greek dialects is exercising upon the young scholars of America.

OBITUARY

MR. R. H. SUTTON, the well-known second-hand bookseller of Manchester, died on Sunday last at the early age of thirty-seven. He was a man of amiable character and intellectual sympathies. A few days before his death he had published a very careful reprint of the first Manchester Directory, which was compiled by Elizabeth Raffald in 1772, and of which only one copy is known to have survived. This is now in the Manchester Free Library.]

ORIGINAL VERSE.

SNOWFALL.

In cottage-home upon the gorse-sprent down
 Blithe children clap their ruddy hands to see
 The large, soft flakes that fall so silently
 And clothe in white the branches bare and brown
 Of beech and chestnut, and with sparkle crown
 The ancient lych-gate: in the churchyard nigh,
 The bird with warm red breast and mild dark
 eye,
 That heedeth not the Winter's churlish frown,
 From stone to stone doth flit: in dim and deep
 recesses of the whitening yews, that spread
 (aunt, sinewy, sheltering arms above the Dead,
 Redwing and missel-thrush the silent shower
 Of whiteness shun: beneath the boughs some
 sheep,
 The vicar's scanty flock, affrighted, cower.

JOHN F. ROLPH.

MAGAZINES AND REVIEWS.

THE March number of the *Archæological Review* begins a third volume with a remarkable article by Mr. Joseph Jacobs, entitled "Recent Research in Biblical Archaeology." While we cannot ourselves be converted to the extension given to the word "archæology," we admit none the less readily both the learning and the skill with which the author maintains his position. After giving a singularly clear conspectus of the main results reached, from the literary side, by historical criticism of the early books of the Old Testament, Mr. Jacobs advances the claims of "institutional archæology" to throw new light upon the ascertained facts. In other words, he would apply the method of "survivals"—of which method, by the way, he regards MacLennan and not Sir H. S. Maine as the author—to the interpretation of the legends and customs preserved in the early history of Israel. In England, at any rate, none will be disposed to question the legitimacy and fruitfulness of this method, when used to test the results of textual and philological criticism; but the present writer for one is by no means prepared to allow either that this method is a trustworthy guide by itself, or that it can properly be called "archæology." Nothing seems to us gained by thus changing the connotation of an established term. Two other articles in this number—on "A Fresh Scottish Ashpitel Tale" and on "The Luck of Eden-hall"—help to confirm our conservatism.

THE *Expositor* for March contains three useful contributions to Biblical theology—by Dr. Bruce on "Christ and Moses" (Heb. iii.), by Dr. Milligan on the Priesthood of the Church, and by Prof. Findlay on the "crowning" of Jesus "for death" (Heb. ii. 9). The last-named writer inclines to Dr. Bruce's as against Dr. Davidson's side of the exegetical controversy. Dean Chadwick gives a fine psychological characterisation of the apostle Peter. Dr. Marcus Dods warmly recommends Archdeacon Farrar's *Lives of the Fathers*. The other contributors are Dr. Curtiss (of Chicago), Dr. Cheyne, and Mr. Chase, whose parody of Vischer's and Harnack's hypothesis on the Christian interpolations of the so-called Johannine Apocalypse will amuse even Harnack in his lighter moments. This style, however, will become tedious, if tried too often.

THE CIVIL CODE OF MONTENEGRO.

Opsti imovinski zakonik za Knjazevinu Crnu Gornu. (Cetinje.) Since July last the new Civil Code framed by M. Bogisic has been in force in Montenegro. This code, though strictly scientific, differs from all others in Europe by the striking originality of its system both in form and in contents—an originality that is in complete accordance with the country to which it applies. The author's

great aim has been to avoid that antagonism between legal principles and customary rules which has to be encountered whenever a systematic codification is attempted. Hitherto, codifiers have always paid too much attention to formal jurisprudence, to the neglect of the popular elements. M. Bogisic's desire is that the different sources of law should continue to co-exist after codification, and that they should go on developing in mutual harmony. To attain this object, or at any rate to approximate to it, he has excluded from his code certain subjects which are met with in all others, and he has included certain subjects not commonly found elsewhere. He has constructed his classification in a novel way, and has endeavoured to counterbalance to a certain extent written and customary law. He has adopted a simple and lucid style, so as to be understood by the people; and he has framed his technical terms on a new and rational system.

In a French pamphlet M. Bogisic has himself explained the principles and method he has followed. Concerning the harmony between the code and customary right he says:

"Le codificateur s'il veut atteindre ce but, doit avoir toujours les dispositions de la coutume présentes à son esprit, comme si elles faisaient partie intégrante de son œuvre" (ch. iv.).

As regards the arrangement of subjects, he demands that this should be done according to the natural affinity that exists between the different institutions, though this rule admits of modification consistent with his own principles:

"Faire précéder les matières qui se rencontrent le moins fréquemment dans la vie populaire, de celles dont la fréquence est plus grande, afin que celles-ci conduisent aux autres, menant aussi le lecteur du plus connu au moins connu . . . faire précéder, autant que possible, les dispositions généralisées, c'est à dire abstraites, des éléments concrets" (ch. v.).

It is matter for regret that this Code, which in many respects is interesting both for its principles and for its details, has not yet been translated into a language more familiar to the jurists of Western Europe than the Serbian, the vernacular of Montenegro.

M. Bogisic is already known in England through the works of the late Sir H. S. Maine, who frequently quotes from him to explain the juridical institutions of the Southern Slavs. He is a Serb by birth, being a native of Ragusa on the Adriatic. He has studied in Austria, Germany, and France, and is now professor of law in the University of Odessa. Quite recently he was nominated a corresponding member of the Institut de France.

IV. PAVLOVITCH.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- CHOLET, Comte de. *Excursion en Turkestan et sur la frontière Russo-Afghane.* Paris: Plon. 4 fr.
 FUSIYIMA, R. *Le Bouddhisme Japonais.* Paris: Maisonneuve. 5 fr.
 QUELLIEN, N. *Chansons et danses des Bretons.* Paris: Maisonneuve. 19 fr.
 SIDNEY, Sir P. *Astrophel and Stella; Defence of Poesie.* Nach den ältesten Ausgaben m. e. Einleitung u. b. Sidney's Leben u. Werke hrg. v. E. Flügel. Halle: Niemeyer. 6 M.
 WIRTH, L. *Die Oster- u. Passionsspiele bis zum XVI. Jahrhundert.* Beiträge zur Geschichte d. deutschen Dramas. Halle: Niemeyer. 10 M.

HISTORY, LAW, ETC.

- BRESSIAU, H. *Handbuch der Urkundenlehre f. Deutschland u. Italien.* 1. Bd. 2. Hälfte. Leipzig: Veit. 11 M.
 CAVOUR, C. *Nouvelles lettres inédites, recueillies et publiées par Amédée Bert.* Turin: Roux. 7 fr.

* *Quelques Mots sur les Principes et la Méthode suivis dans la Codification du Droit Civil du Montenegro.* Lettre à un Ami. Par V. Bogisic. 2^{ème} Edition. (Paris, 1888).

- DARIMON, A. *Les cent seize et le ministère du 2 Janvier (1869-1870).* Paris: Dentu. 3 fr. 50 c.
 EISELE, F. *Abhandlungen zum römischen Civilproceß.* Freiburg-L-B.: Mohr. 5 M.
 SORREL, Albert. *La question d'Orient au XVIII^e siècle.* Paris: Plon. 3 fr. 50 c.
 WALCKER, K. *Theorie der Pressfreiheit u. der Beleidigungen.* Karlsruhe: Macklot. 3 M. 50 Pf.
 WELSHINGER, H. *Le Divorce de Napoléon.* Paris: Plon. 3 fr. 50 c.

PHYSICAL SCIENCE AND PHILOSOPHY.

- DREYER, F. *Die Pylombildungen in vergleichend-anatomischer u. entwicklungsgeschichtlicher Beziehung bei Radiolarien u. bei Protisten überhaupt.* Jena: Fischer. 8 M.
 HAAS, H. J. *Die geologische Bodenbeschaffenheit Schleswig-Holsteins m. besond. Berücksicht der erratischen Bildungen in ihren Grundzügen.* Kiel: Lipsius. 3 M.
 HANDMANN, R. *Kurze Beschreibung der häufigsten u. wichtigsten Tertiäronchylien d. Wiener Beckens.* Münster: Aschendorff. 2 M. 40 Pf.
 MEUNIER, Stanislas. *Géologie régionale de la France.* Paris: Dunod. 17 fr. 50 c.
 MOHNIER, O. *Affe u. Urmensch.* Münster: Aschendorff. 4 M.
 SCHREJEW, J. N. *Selbstsein. Die ideale Begründung sittl. Weltanschauung.* Berlin: Duncker. 2 M. 40 Pf.
 STRASBURGER, E. *Histologische Beiträge.* II. Hft. Ueber das Wachsthum vegetabilischer Zellläute. Jena: Fischer. 7 M.
 VRIES, H. de. *Intracelluläre Pangenesis.* Jena: Fischer. 4 M.

PHILOLOGY, ETC.

- HIEYDEMANN, H. *Marmorkopf Riccardi.* Halle: Niemeyer. 2 M.
 HÖGER, J. *Die syntaktischen Erscheinungen in Be Domes Daego.* Halle: Niemeyer. 2 M.
 KAYSER, Th. *Arx poetica d. Horaz übers. u. erläutert.* Tübingen: Fues. 1 M. 60 Pf.
 KORNMESSER, E. *Die französischen Ortsnamen germanischer Abkunft.* 1. Thl. Die Ortsnennungsnamen. Strassburg: Trübner. 1 M. 50 Pf.
 SMITH, S. A. *Die Keilschrifttexte Assurbanipals, Königs v. Assyrien (688-626 v. Chr.).* 3. Hft. Unedirte Briefe, Depeschen, Omentexte u. s. w. Leipzig: Pfeiffer. 18 M.
 WACK, G. *Ueb. das Verhältnis v. König Aelfreds Uebersetzung der Cura pastoralis zum Original.* Colberg: Warnke. 1 M. 50 Pf.
 WINCKLER, H. *Die Keilschrifttexte Sargons. Nach den Papierabklatschen u. Originalen neu hrg.* Leipzig: Pfeiffer. 45 M.

CORRESPONDENCE.

WORDSWORTH'S "RECLUSE."

St. John's College, Cambridge: March 4, 1889.

Although I fear the harm is already done, I should like to enter a protest against the title under which Wordsworth's latest poem has been published. Anyone sufficiently interested in the poet to have read the preface to the "Excursion" is aware that Wordsworth chose the title "The Recluse" for a contemplated philosophical poem in three parts, of which the second part was to be the "Excursion." The beautiful and most characteristic poem which has been given to the world within the last few weeks was designed to be the first book only of the first part of the great work.

Like all the separate books of the "Excursion" and of the "Prelude" (which latter, it will be remembered, was to stand to the "Recluse" as "the antechapel" to "the body of a Gothic church"), this book has its particular title, "Home at Grasmere." No title could be more appropriate or better indicate the contents of the poem. When we have closed the "Prelude" we have had Wordsworth's life traced for us up to

"that summer under whose indulgent skies
 Upon smooth Quantock's airy ridge we roved."

"Home at Grasmere" continues the "history of a poet's mind" through the first months of his settling once more under the shadow of his native mountains. Nevertheless, by a strange act of human perversity, this proper and attractive title has been thrust into obscurity, and the poem has been sent into the world under a name which received from its author a quite different application. Is it too late to demand that in future the title "The Recluse" shall be left to indicate the vast and never completed whole; and the fragment which is the subject

of my letter shall be known to lovers of Wordsworth by the name which Wordsworth gave it as "Home at Grasmere"?

G. C. M. SMITH.

CHAUCER'S DESCRIPTIONS OF MARS, VENUS, AND DIANA.

Cambridge: March 1, 1889.

Chaucer's descriptions of Mars and Venus in "The Knightes Tale" (1183-1190, 1097-1108) are well known. For the latter, Dr. Furnivall, in his Six-text Edition, p. 25, note 9, refers us to Albricus Philosophus in Staveren's *Auctores Mythographici*, 1702, vol. ii., p. 903. It occurs also in Albrici Philosophi De Deorum Imaginibus Libellus, in an edition of the *Mythographi Latini*, Amsterdam, 1681, vol. ii., p. 304; cap. v. ("De Venere"). As some may like to see the passage, I transcribe as much as is material:

"Pingeatur Venus pulcherrima puella, nuda, et in mari natans; et in manu sua dextra concham marinam tenens atque gestans; rosisque candidis et rubris sertum gerebat in capite ornatum, et columbis circa se volando, comitabatur. . . . Hinc et Cupido filius suus alatus et caecus assistebat, qui sagitta et arcu, quos tenebat, Apollinem sagittabat."

In chap. iii., at p. 302, there is a description of Mars; though Dr. Furnivall does not notice it. It is, however, worth looking at, as it mentions his chariot, his furious look, and his wolf. I quote all that is material:

"Erat enim ejus figura tanquam hominis furibundi, in curru sedens, armatus lorica, et caeteris armis offensivis et defensivis; qui et galeam habebat in capite, et flagellum in manu portans, accinctusque mucrone. Currus vero ejus ab equis rabidis trahi videbatur. Ante illum vero lupus ovem portans pingebatur, quia illud scilicet animal ab antiquis gentilibus ipsi Marti specialiter consecratum est."

In chap. vii., at p. 308, there is a description of Diana. It has small resemblance to Chaucer's; still, it mentions her three forms ("The Knightes Tale," 1455) and her bow:

"Diana, quae et Luna, Proserpina, Hecate nuncupatur, ultima inter planetas est, propter quod ultima ponitur in numero sictorum deorum. Ipsa ergo pingebatur in specie unius dominae, coma dissoluta, quae arcum tenebat et sagittam. Cervos quoque cornutos in venatione insequi videbatur," &c.

The moon is here called the last planet, because Saturn is taken as the first. Very often the reckoning was made in the reverse direction.

Chaucer's description of Diana refers to the stories of Callisto, Arcas, Daphne, Actaeon, and Atalanta; all of these are from Ovid's *Metamorphoses*, viz.—Daphne from book i., Callisto and Arcas from book ii., Actaeon from book iii., and Atalanta from book viii. Hence, too, we gain a confirmation of the suggestion that "the vale of Galgopheye," in l. 1768 of "The Knightes Tale," must be Ovid's "Vallis Gargaphie" (*Met.* iii. 156), because the story of Actaeon begins with a reference to this valley.

WALTER W. SKEAT.

POPE AND ADDISON.

London: March 6, 1889.

It is true, as your correspondent "F. G." remarks, that books published at the end of the year were, and still are, frequently post-dated; and it is, therefore, possible that the version of Pope's lines on Addison in *Cythereia* (1723) may after all be earlier than that given in the *St. James's Journal* for December 15, 1722; but I do not think that this was the case. I have looked through most of the contemporary newspapers from November 1722 to the end

of 1723, in the hope of finding an advertisement of *Cythereia*, but without success. It seems to me, however, that the version in the newspaper is less correct than that in *Cythereia*, and that it was an entirely unauthorised version, written down from what was passing from mouth to mouth in the coffee-houses.

One other point has just come under my notice. It is well known that Curll published a version of Pope's lines in 1727, in an edition of the *Court Poems*; but it does not seem to have been noticed that he published another version in 1726. In the Hopetoun Library, just sold at Messrs. Sotheby's rooms, there was a copy of *Court Poems*. In Two Parts. By Mr. Pope, &c., dated 1726, and published by Curll; and the version in that book agreed exactly, I believe, with that in *Cythereia*, whereas the version of 1727 contains several variations.

G. A. AITKEN.

THE CLIFF OF THE DEAD AMONG THE TEUTONS.

Berkeley, Cal.: Feb. 12, 1889.

Permit me once more to summarise the views already presented in opposition to Mr. Stevenson's speculations, as he himself terms them.

(1) Two independent conjectures are required, one for the "Elene" and one for the "Judith," in order to obviate the objectionable association of *neowol* and *nes*. Both conjectures are against the authority of the respective manuscripts, one, *niðernesne*, requires the introduction of a new word into the poetical vocabulary of Old English, and both are rejected by all subsequent editors. If either conjecture be overthrown, the difficulty reappears as formidable as ever. But what would be said by Greek scholars to an emendation of Sophocles which required the introduction into his text of a word found only once in Greek literature, and then in Thucydides? What would be said if the emendation were by a notoriously inaccurate scholar, and had been quietly ignored in later editions?

But, supposing both conjectures to stand, Mr. Stevenson is still ready to assert—"There are, however, several passages where it is impossible to thus explain *nes*, and where it is equally impossible to translate it by 'headland.' " If this admission must be made about *nes* at all, why not make it in all cases alike, and thus eliminate the more than doubtful conjectures? And if no argument is to be drawn from the conjectures, why adduce them?

(2) Mr. Stevenson asks (*ACADEMY*, December 8): "Is the *w* of *neowol* original or is it an insertion?" I answered (*ACADEMY*, January 19): "The *w* of *neowol* is epenthetic, secondary, and inorganic," and referred to Sweet and Sievers as my authorities. Yet Mr. Stevenson says in reply (*ACADEMY*, January 26): "I did not reject, lightly or otherwise, authorities like Sweet and Sievers." If not, why raise the question about the *w* of *neowol*, which seemed to imply that their explanation had either been overlooked or disbelieved? The question, and the doubt suggested by the question, seemed more unaccountable because Mr. Stevenson apparently rejected Uppstrom's theory that the *w* was original.

(3) If, as Mr. Stevenson says, "Sievers's etymology of *neol* does not account for the meaning 'abysmal,'" Sweet's *Oldest English Texts* succeeds better with its meaning *infinus*, which I had already adduced in my letter to the *ACADEMY* of December 1. If the general meaning is thus settled (by this and other quotations for the two senses *pronus* and *infinus*) nothing remains except to discover,

if possible, how the meaning "dark" grows out of these two allied senses.

(4) Mr. Stevenson says (*ACADEMY*, December 8): "Is it possible that we have a confusion of three words here: (1) *ni-hald*, 'pronus'; (2) *niwol*, 'low, deep'; (3) *nifol*, 'cloudy, dark'?" But, unless he rejects or ignores the statements of Sweet and Sievers, he must see that he is not dealing with three words, but with two—his (1) and (2) being virtually identical.

(5) Again, Mr. Stevenson says (*ACADEMY*, December 8): "If *nifol* could be shown to be in some cases a confusion with *nifol*," &c., and (*ACADEMY*, January 26): "What I suggested was that two independent words, *neowol* and *nifol*, had become confused in meaning through their resemblance in form." But I deny such resemblance in form as could lead to confusion. If resemblance in form means anything, it means similarity of phonetic value, for I presume we have passed the stage in which similarity of appearance on the written page could be employed in an argument of this nature. Now I have shown that the *w* of *neowol*, if it had any phonetic value, had one quite distinct from that of the *f* in *nifol*. If, notwithstanding, Mr. Stevenson or anyone else chooses to assume that the phonetic values of the two words were sufficiently similar to cause confusion, I shall not quarrel with him, for a dispute between two merely subjective opinions would be both barren and endless.

I must certainly confess to a little rashness, or at least carelessness, in my translation of *nifol*; but I beg to express the hope that my arguments may not, on this account, be deprived of such weight as they may chance to possess.

ALBERT S. COOK.

THE VERB "BLAZE."

Oxford: March 4, 1889.

As Mr. Cotton's reference to the *New English Dictionary* under this word in last week's *ACADEMY* has been read by many in the sense that this word is omitted from the Dictionary, may I be permitted to say that the word is fully treated and fully explained as: "BLAZE *v.* To mark (trees) with white by chopping off a piece of bark. Also, to indicate (a spot or path) by such marks." Five quotations are given, from 1812 downwards, including one from *Fraser's Magazine*, 1850: "The settlers blazed roads through the woods, by chipping the bark of the trees." It is true that no quotation is given with a metaphorical use of "blaze the way," but surely this is so obvious as a permanent possibility that it hardly needs notice. At least, consideration of space led to our omission of one earlier than 1818, given by Bartlett—"Champollion died in 1832, having done little more than blaze out the road to be travelled by others." J. A. H. MURRAY.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, March 11, 5 p.m. London Institution: "Marriage Laws—Ancient and Modern," by Dr. E. Tylor.
8 p.m. Society of Arts: Cantor Lecture, "The Decoration and Illustration of Books," II., by Mr. Walter Crane.
8 p.m. Aristotelian: Symposium, "What takes place in Voluntary Action?" by Messrs. R. Bosanquet, P. Daphne, J. S. Mann, and A. M. Ogilvie.
8.30 p.m. Geographical: "The Trans-Caspian Railway," by the Hon. G. Curzon.
TUESDAY, March 12, 3 p.m. Royal Institution: "Before and after Darwin—Evolution," VIII., by Prof. G. J. Romanes.
8 p.m. Civil Engineers.
8 p.m. Metropolitan Scientific Association: "The Gault of Folkestone," by Mr. F. Chapman.
8 p.m. Colonial Institute.
8.30 p.m. Anthropological: "An artificially deformed Skull from Mallicollo," by Prof. Flower; "Some Examples of Pre-historic Trephining and Skull Boring from America," by Prof. Victor Horsley; "The use of 'Elk' Teeth for Money in North America," by Mr. H. Balfour; "The Comparative Anthropometry of English Jews," by Messrs. Joseph Jacobs and Isidore Spielman.

WEDNESDAY, March 13, 8 p.m. Microscopical: *Psema-thomya pectinata*, a New Dipterous Insect," by Mr. J. Deby.

8 p.m. Society of Arts: "Aluminium and its Manufacture by the Deville-Castner Process," by Mr. W. Anderson.

THURSDAY, March 14, 8 p.m. Royal Institution: "The Venom of Serpents, and Allied Poisons," IV., by Dr. S. Martin.

6 p.m. London Institution: "Algeria and Morocco," by Mr. H. Blackburn.

8 p.m. Linnean.

8 p.m. Mathematical: "Notes on Plane Curves," IV., Involutions of a Cubic and its Hessian, V., Figure of a Certain Cubic and its Hessian, by the President; "The Problem of Duration of Play," by Major Macmahon; "Some Results in the Elementary Theory of Numbers," by Mr. C. Leudesdorf; "The Characteristics of an Asymmetric Optical Instrument," by Dr. J. Lamour.

8 p.m. Electrical Engineers: Discussion, "Some Electric Lighting Central Stations in Europe and their Lessons," by Prof. George Forbes.

8 p.m. Cymmrodorion: "The Celt and the Pleasantness of Nature," by the Rev. H. Elvet Lewis.

8.30 p.m. Antiquaries.

FRIDAY, March 15, 8 p.m. Philological: "English Etymologies," by Prof. Skeat.

9 p.m. Royal Institution: "Beacon Lights and Fog Signals," by Sir J. N. Douglass.

SATURDAY, March 16, 8 p.m. Royal Institution: "Experimental Optics—Polarisation, Wave Theory," IV., by Lord Rayleigh.

SCIENCE.

M. Tullii Ciceronis pro A. Cluentio Oratio.
With Notes by W. Y. Fausset. (Rivingtons.)

MR. FAUSSET'S edition of Cicero's speech *pro Cluentio* is one of the most careful and independent pieces of work upon Cicero that has been published for some years past. The speech has been curiously neglected in Germany. The edition of Classen, now more than fifty years old, and never re-issued, did good service in its day, but was too purely critical to be of much help to the ordinary student. Since Classen no German scholar has given any special attention to the speech, probably because its length and its numerous difficulties make it less suitable for school reading than a dozen others which have fully supplied the needs of boys, or at least have been supposed to have a better claim upon their time. In this country Prof. W. Ramsay's edition has been long known, and deservedly esteemed. But with all its merits it was very unequal, especially on the critical side; and unfortunately no attempt has been made to improve it materially in more recent issues. Some years ago Mr. (now Principal) Peterson published a translation, enriched by valuable contributions from Prof. Nettleship, the merits of which were recognised at the time in the ACADEMY. But there was abundance of room for an edition which should be fully abreast of modern scholarship, and deal thoroughly with the many textual and historical difficulties. The speech well deserves elucidation. It is an admirable specimen of Cicero's forensic skill in dealing triumphantly with a case which had some very weak points; the narrative is told in his best style, except where he had a purpose in being misleading through vagueness. His humour and dramatic vividness are nowhere better exhibited; and the diction is that of his best and brightest period.

Mr. Fausset has done full justice to his task; and, setting aside a few slips of little importance, the only serious criticism to be made is that he has spent too much pains and labour on it. It is no uncommon thing for a diligent commentator to fail to keep always in view the class of students for whom his notes are intended; and this is a

mistake into which Mr. Fausset has not seldom fallen. He has written "for more advanced students, whether in the sixth form of a public school or at the university." Such students are certain to have read at least two or three speeches of Cicero previously; indeed the *Cluentiana* is little fitted to be the first introduction to the orator's style, because of the difficulties of the subject matter. Why, then, explain to such the construction of *interest*, the usages of *an*, or the meaning of *novus homo*? There are too many instances in which a grammatical usage is explained at length, with a reference to Roby's grammar, where the references alone would have been quite sufficient. In a new edition it would be worth while to rigidly suppress all notes which do not add anything to what is given in the easily accessible authorities referred to; and such instances of digression as the discussion of the etymology of *possum*, hung upon the peg of *pervertit*. Of positive errors there are extremely few. It is a curious slip which makes Cicero to have "successfully combated the Attic style of C. Licinius Calvus" at a time when the latter was still wearing the Roman equivalent of petticoats. The symbolical nature of the *lectus genialis* is missed in § 15; the alternative explanation of *ensoria subscriptio* in § 136 is surely disproved by the context; the notion of subtlety is oddly attached to a lasso in § 150 (rather "spring"), and the note on *aculeum evellere* in § 152 seems misleading: "Decidius" is wrongly introduced in § 161; and the connexion of *elogium* with *lak* is worse than doubtful. As a rule, Mr. Fausset's instinct for points of syntax is both keen and sound, and even the more advanced student will profit much by his notes; but it is hard to see any iterative force in *quaesiveram* in § 52 (it is quite unlike the preceding *ut quicquid apprehenderam*); and in § 123 it is not noticed that *subscripterint* is dependent upon a subjunctive. The critical notes, extending to more than fifty pages, are with good judgment kept distinct from the explanatory notes—it is a serious drawback to Ramsay's edition that they are mixed up—and, as a rule, Mr. Fausset's decisions are well reasoned and sensible, though his suggestion of *omnino* in § 6 is not attractive. He professes to have been "somewhat chary of giving scraps of translations"; but it is only the idle schoolboy who will share this opinion, and there is at least as much translation, of a high order of merit, as can fairly be expected. It is worth noting that the editor has not been misled by Lewis and Short's error as to the meaning of *subsortitio* in § 91.

Many points of interest would arise for discussion, if space were not so limited; but I must here be content with giving a hearty welcome to a piece of work which is excellent in itself, and which, we may hope, gives high promise of more of the kind in the future. The difficult speech *pro Caecina* still waits for an English editor.

A. S. WILKINS.

SOME BOOKS ON CHEMISTRY.

Watts' Dictionary of Chemistry. Revised and entirely rewritten by H. Foster Morley and M. M. Pattison Muir, assisted by Eminent Contributors. In four volumes. Vol. i. (Longmans.) The publication of the original

"Watts' Dictionary" was commenced a quarter of a century ago. Seven years have passed since the last of its nine volumes appeared. Its great value and its unique position among books of reference have been recognised by all chemists. We think that the publishers and editors of the present revision have exercised a wise discretion in limiting the scope and in modifying the plan of the new issue. Chemical mineralogy and applied chemistry are now excluded. The latter subject will, however, be treated by Prof. Thorpe in a separate volume. The space thus gained will allow of a more thorough discussion of the pure science and of descriptive chemistry. Moreover, by an ingenious and very complete system of abbreviations, very great condensation, sometimes to the extent of one-half, is effected in the amount of letterpress required for each subject. This change often renders the text unintelligible to any reader who has not thoroughly mastered the meaning of the signs employed as unfolded in the editors' "Introduction." Owing to the above and other changes and omissions, one great advantage is secured, for the new edition of the dictionary will admit of rapid completion, so that the fourth and concluding volume will appear before the first is out of date. If arrangements could have been made for the simultaneous preparation of a volume on "Processes of Chemical Analysis," and of another on "The Chemistry of Minerals," the whole domain of chemistry would have been annexed. Indeed, as it is, we cannot help regretting that minerals—the raw materials of the science—are practically excluded from consideration. Without them chemistry would not exist; the technical applications of the science stand on a different footing. Many readers will also regret the disappearance of the excellent article on crystallography which was a valuable feature of the former edition. Including the editors, there are twenty-one contributors to the volume before us. The reputation of these chemists in their special departments guarantees the soundness and adequacy of the articles which they have furnished. Were it possible in a brief notice to criticise a work having so wide a scope as this dictionary, we feel convinced, from a partial examination of the first instalment of 750 pages, that the tenor of our review would be one of high commendation. It is, however, idle to expect that such a work could be free from mistakes and deficiencies. We venture to cite two examples. The list of alkaloids (pp. 117 and 118) is open to a good deal of criticism. It is neither sufficient nor exact to give nothing but the name of a large genus of plants as yielding a particular alkaloid, when, perhaps, a single species only of that genus has been ascertained to furnish the base in question. Then, too, why should such a specific name as *Moschata* be made to commence with a capital letter, while the *Rhoeas* of *Papaver Rhoeas* is not distinguished in this way? Again, the errors in spelling botanical names are not a few. *Sophora* becomes *Saphora*; *Trigonella*, *Trigomella*; and *Gelsemium* not only *Gelsenium*, but also *Geselmium*. In fact, a number of new alkaloids still unknown to science are thus manufactured, for we have "gelsenine," "geselmine," "saphorine," and "trigomelline." We never yet heard of "Pareiro bark." Our second instance shall be taken from the article on Carbon. The suggestion (p. 129) that charcoal and the other forms of amorphous carbon are not to be regarded as belonging to a distinct modification of that element, but are probably graphite, cannot be considered sound in the presence of such a distinctive reaction as that which they yield with potassium chlorate and nitric acid. Yet, if exception may be taken to some of the theoretical views propounded in this volume, they are, as a general rule,

characterised by sound judgment, and exhibit an intimate acquaintance with the latest discussions of chemical philosophy.

Practical Organic Chemistry. By S. Rideal. (H. K. Lewis.) This little book of 160 small pages is planned with particular reference to the requirements of medical students. It gives the chief qualitative reactions by means of which the organic acids, the carbohydrates, the organic bases, and a few important neutral bodies may be detected and distinguished. That the book is far from being a complete text-book on the subject of which it treats may be gathered from the fact that ethylen, marsh-gas, actylen, benzene, naphthalin, anthracen, aniline, paraffin, and a host of other compounds of the first rank are not named in its pages. Several comparatively new tests, not generally found in similar manuals, are given in their proper places; and, generally speaking, the directions are clear and exact. Exception may, however, be taken to the observation as to the occurrence of hydrocyanic acid (p. 49) and to many of the observations on cellulose (pp. 96, 97). Nor do we like Dr. Rideal's way of spelling generic names with a small initial letter.

A Class-Book of Elementary Chemistry. By W. W. Fisher. (Oxford: Clarendon Press.) When a manual of chemistry presents no distinctive features marking it out from the crowd of similar books which encumber our shelves, we can do no more than try its accuracy by a few favourite tests, and endeavour to ascertain whether, so far as it goes, it is quite up to the level of recent advances in the science of which it treats. We cannot say that the present class-book comes up to our ideal. We find the old error as to the average percentage of carbon dioxide in the air reproduced on p. 45. We are told on p. 232 that pure tin crackles when bent. Nothing is said as to the formation of graphitic acid from graphite—a distinguishing reaction of this form of carbon, and one which was made in the university in which Mr. Fisher teaches. The Tuscan sources of boric acid named on p. 136 sink into insignificance beside those of California, to which no reference is made in the pages under review.

The Scientific Papers of the late T. Andrews, M.D., F.R.S. By P. G. Tait, and A. Crum Brown. (Macmillan.) It is an agreeable but difficult task to notice a book such as that before us. The important discoveries of Andrews have been long known and appreciated by chemists and physicists, and it would be impossible to review them adequately within our narrow limits. We are glad to have his papers in a collected and readable form. There is much in their style and scope which reminds one of the work of Graham and of Faraday. They are marked by originality, ingenuity in methods of experimenting, perseverance, and trustworthiness. His researches on the continuity of the states of matter, on the true constitution of ozone, and on the thermal phenomena of chemical action unfolded most important truths and are models of good work. The brief memoir of fifty-three pages prefixed to the "Collected Papers" presents a delightful picture of this enthusiastic student of science. His first paper was published in the *Philosophical Magazine* when he was a boy of fifteen!

OBITUARY.

PROF. H. VON DECHEN.

GERMANY has recently lost her most venerable geologist by the death of Heinrich von Dechen. Born eighty-nine years ago, his earliest contribution to scientific literature dates back as far as 1825. Working with such men as Oeynhaus and Karst he soon became

conspicuous as a zealous geologist, and acquired great reputation as an authority on the Rhine Province. Having in early life worked also in England and Scotland, he became a foreign member of the Geological Society of London in 1827. Among his numerous works, the most important is his geological map of Rhenish Prussia and Westphalia, on the scale of 1:100,000—a work which, with the preparation of the text, occupied twenty-five of the best years of his active life.

CORRESPONDENCE.

DR. BURGESS'S NEW IMPRESSIONS OF THE ROCK-EDICTS OF AS'OKA.

Vienna: February 25, 1889.

During the working seasons of 1886-87 and 1887-88, Dr. Burgess undertook at my request the preparation of new impressions of the Girnār, Kālsi, Shāhbāzgarhi, and Mansehra versions of As'oka's rock-edicts, and handed them over to me in the course of last summer. Other pressing work prevented me utilising them at once, and I finished deciphering them only last week. These new impressions have been taken with scrupulous care and consummate skill on strong Indian country paper, on the reverse of which the letters are visible in relief, from $\frac{1}{4}$ to $\frac{1}{2}$ of an inch high. Particularly difficult or doubtful passages have been done twice or even thrice over.

The results which these new materials yield are very valuable. It is possible to make with their help numerous corrections even in the comparatively speaking well-preserved Girnār and Kālsi versions. In the former they even exhibit some signs which both M. Senart and myself have failed to detect on the stone. Their importance for the Shāhbāzgarhi and Mansehra versions is, as might be expected, much greater. They enable me to give a complete and intelligible text even of the difficult hitherto not explained passage of the thirteenth edict, which is fully preserved in Shāhbāzgarhi alone. As the restoration of this passage is, perhaps, the most important service which the new impressions render, I give it *in extenso*. The words for the greater part lost in the other versions are:

Yo pi cha apakareya ti chhamitaviyamate vo devanam priyasa, yam s'ako chhamanaye. Ya pi cha atavi devanam priyasa vijite bhoti, ta pi anuneti, anunijhate ti. Anutape pi cha prabhase devanam priyasa. Vuelhati tesha, kiti? avatrapiye na cha hamniyasu. Iekhati hi devanam priyo savorabhutana achhati samyamam samachariyam rabhasiye. Esha cha mukhamate vijaye devanam priyasa yo dhramavijiyi.

The close translation of these sentences should be in my opinion as follows:

"And if anybody does [me] an injury, the Beloved of the gods holds that it is necessary even [then] to forgive what can be forgiven. Even on [the inhabitants of] those forests which are in the dominions of the Beloved of the gods, he takes compassion [when it is suggested to him], that he should destroy [them] one after the other; and the power of the Beloved of the gods [would] even [suffice] to torment [them]. Unto them it is said—what? 'They shall live contentedly and not be slain.' For the Beloved of the gods desires for all creatures freedom from hurt, self-restraint, impartiality, a state of joy. And the Beloved of the gods holds this conquest to be chiefest, to wit, the conquest through the law."

The general sense is just what one would expect, as As'oka has declared in the preceding that he regards with horror even a hundredth or a thousandth part of the atrocities perpetrated by his armies during the conquest of Kalinga. The use of the word *atavi* "the forests" for *atavikāh* "the men of the forest, the jungle-tribes," is curious, but analogous to that of *antā* "the frontiers" for "the neighbours." *Rabhasiye* is an interesting ἀραξ λεγόμενον;

it is evidently the Sanskrit *rābhāsyam*, which, according to Ujjvaladatta on *Unādi-sūtra*, i. 117, means "a state of joy." This meaning fits very well and closely agrees with the sense of the various reading *mādava* or *mādavam* found in Kālsi and Girnār. Some other passages of the Shāhbāzgarhi version, such as Ed. iii., l. 6 and Ed. ix., ll. 19-20, which have remained inexplicable even after M. Senart's late revision of Edicts i.-xii., come out quite correctly.

The Mansehra version, too, becomes perfectly readable. A score or so of signs, sometimes four or five consecutively, are gone in Edicts i. and ii., and single ones here and there in Edicts iii. and ix.-xi. But the losses are unimportant. In the beginning of Edict v. this version has preserved an important word which is lost in Girnār, Dhauli, and Jaugada, and indistinct in the older Kālsi facsimiles. M. Senart has already recognised that its first three letters are *adika*. Dr. Burgess's impression gives plainly *adikare* and that of the Kālsi edict not *andihute*, as I had read formerly, but *adi[ka]le*. *Adikare-adikale* is equivalent to Sanskrit *ādikarah*, which etymologically means "the beginner, the originator," and is known from the Koshas as a name of the creator Brahmā. It also corresponds with the Jaina epithet of the Tirthankaras, *ādikaro* or *adigarō*, for which in Jaina Sanskrit texts *ādikartā* appears. In As'oka's inscription the word has its etymological meaning. We read in

"Mansehra: *Kalanam dukaram, Yo adikare kayā-nasa se dukaram karoti.*

Kālsi: *Kayāne dukale, E ad[ka]le kayānasa se dukale kaleti.*"

The translation is:

"Good [works] are difficult of performance. He who is the originator of good [works] accomplishes something difficult of performance."

As'oka means to say that he has done something particularly difficult, as he has first appointed the overseers of the sacred law and otherwise taken care that the law will be kept; and, as he has first done much for the happiness of his subjects, the task of his successors, whom he exhorts in the sequel to follow his example, will be much easier.

The new impressions yield also important palaeographical results. They show that several letters of the North Indian alphabet have interesting varieties of form. They also reveal the use of a double *m* in the word *sammāprati-pati*. This *mma* appears in three passages in that shape, which it has in the facsimile of the *Corpus Inscriptionum Indicarum*, Plate ii., l. 5. They finally prove that Sir A. Cunningham was right in reading *asti*, *striyaku*, *samstuta*, and so forth. The signs for *tha* and *ta* are very different from that for *sta*, which plainly shows its origin from a combination of *sa* and *ta*.

I trust that it will be possible to prepare readable facsimiles of the northern versions according to these new impressions, and that the original sheets will, like the impressions of the Dhauli and Jaugada versions, eventually be taken over by the British Museum, and thus be made accessible to all students of Indian palaeography. G. BÜHLER.

SCIENCE NOTES.

THE council of the Geologists' Association have under consideration a proposal to organise an excursion during October next to the active volcanic regions of Italy. The proposal was submitted by Dr. Lavis, who is intimately acquainted with the regions in question, and who would be the principal leader of the party.

THE Marquis de Nadaillac has communicated to the *Matériaux pour l'Histoire de l'Homme* the

details of the arrangements for the anthropological department of the forthcoming exhibition in Paris, with which he is closely concerned. The most novel feature will be the popular illustration of prehistoric archaeology by means of scenes and life-size models. The first group will represent a savage and his wife in the act of making rude stone implements; another will depict a cavern of the early stone age, with the "old man of Cro Magnon" working his implements of bone. The neolithic age will be represented by a dolmen, with a potter fabricating a rude vase, while another workman polishes his stone-axe. In illustration of the early stages of metallurgy, the man of the bronze age will be seen busy with his melting-pot and moulds; while a rude group of iron-workers, copied from certain African savages, will represent the primitive smelters of the iron age. The prehistoric pits for flint-mining at Mur de Barrez will be reproduced, with the ancient miners at work. An anthropometric laboratory will be opened, an anthropological congress will be held, and, indeed, every department of anthropology will be illustrated on a most liberal scale.

THE first volume of a revised and augmented edition of Prof. D'Arbois de Jubainville's work, *Les premiers Habitants de l'Europe*, has just appeared. It deals, first, with the non-Indo-Europeans (cave-men, Iberians, Pelasgians, Etruscans, Phœnicians), and, secondly, with some of the Indo-European races (Scythians, Thracians, Illyrians, and Ligurians).

PHILOLOGY NOTES.

FOLKLOIRISTS will be glad to hear that Mr. C. H. Tawney, the translator of the *Kathāsarit-sāgara*, is now working at the Jaina *Kathakoṣa*.

The forthcoming number of the *Babylonian and Oriental Record* (David Nutt) will contain the following articles: "The True Name of the God of Israel," by the Rev. C. J. Ball; "The Sacred Trees of the Assyrian Monuments," by Dr. Bonavia; "Origin from Babylonia and Elam of the Early Chinese Civilisation: a Summary of the Proofs," by Prof. Terrien de Lacouperie; and "A Buddhist Repertory" (continued), by Prof. Ch. de Harlez.

MESSRS. PARKER & Co. will publish in a few days Ovid, *Metamorphoses*, Book XI, with English notes, &c., by the Rev. Edgar Sanderson; and also Ovid, *Tristia*, Book III., with notes by the same.

THE *Revue Critique* for March 4 contains a review, by M. J. Halévy, of Dr. Neubauer's "Catalogue of Hebrew MSS. in the Bodleian and the College Libraries of Oxford," which concludes thus:

"C'est une œuvre monumentale qui comptera dans les études hébraïques et qui constituera le meilleur titre d'honneur, non seulement pour le savant qui lui a consacré sa vie, mais pour la direction de la Bibliothèque d'Oxford qui en a conçu et réalisé la publication."

MEETINGS OF SOCIETIES.

ROYAL MICROSCOPICAL SOCIETY.—(Annual Meeting, Wednesday, February 13.)

DR. C. T. HUDSON in the chair.—The report of the council was read, showing an increase in the number of fellows, and in the revenue of the society. This will probably be the last annual meeting in the present library, which is required by King's College, and the society will have to seek a new habitation.—Dr. Hudson delivered his annual address, taking as his subject, "Rotifers and their Distribution."

ELIZABETHAN SOCIETY.—(Wednesday, February 20.)

W. H. COWHAM, Esq., in the chair.—A paper was read on "George Chapman," by Mr. Havelock

Ellis. Chapman stands before us between two younger men—Marlowe and Ben Jonson. Marlowe was the typical artist of the English Renaissance. It was beauty that he sought everywhere, and, above all, beauty and the complete aesthetic utterance of his own aspiring nature; to everything else he was indifferent. Ben Jonson might be called the critic of the movement, using the word in its largest sense as the critic of life. He was the keen critic of men—the student whose interests were as wide as the whole of knowledge, and whose vision was everywhere clear and profound. He it is, and not Shakspeare, who must be compared with Goethe. And to gather up the significance of Chapman into a single word, as Marlowe was the artist, and Jonson the critic, so Chapman was the moralist of the English Renaissance. About Marlowe there is little suspicion of ethics; and, while he more than others must be called Chapman's master, his influence was within the purely artistic domain. The obvious unlikeliness of our rugged Homer-Lucan to the incomparable lover of ideal beauty who died so young has probably caused this influence to be underrated. Yet it is very distinct, and must in all Chapman's early work—poems and plays—perpetually arrest the attention of the reader who is familiar with Marlowe. It is not seen merely in his imagery and illusions: it lies in the very structure of his strong and uplifted verse. The true inheritor of Marlowe's "mighty line," he threw into it a more vigorous, lofty, and spiritual eloquence. This influence also comes out in the soaring and ambitious temper of Chapman's heroes. The audacious Bussy sometimes recalls Faustus; Biron, his central hero, is an elderly Tamburlaine, moralised and unwieldy. It will be seen that it is to Marlowe's earlier work that Chapman was chiefly attracted. His "Edward II." represents the effort after a pure Greek perfection of tone and outline to which Chapman, with all his fervid love for the "ancient Greek souls," and his greater knowledge, never once attained. Here Chapman was like his friend Jonson, who, with the same classic ardour as himself, and a riper scholarship, was not among those to whom the Hellenic charm has been revealed. Chapman's ethics are those of Stoicism, sometimes faintly tinged by Christianity. If we turn to the works of his favourite Seneca we shall miss few of the moral ideals and aims on which Chapman loved to insist. Not, indeed, that they are merely copied. Chapman expresses them with less of the quiet charm of Seneca, it is true, but with a robust energy and a touch of fiery imagination which Seneca never knew. We see in Chapman the Stoic's insistence on the virtues of an active life and contempt for the philosophers who, in Seneca's words, "know rather to speak than to live"; the Stoic's deep-rooted feeling for the divinity of man and the supremacy of man's most marked characteristic, reason, and its power over life and death. Chapman delights in giving utterance to the inwardness of moral law, freedom from all restraints but those imposed by the relationship between man and the universe. An Enchiridion of noble and eloquent aphorisms might be gathered from his writings. Chapman expresses his ideal of life under the form of the word Virtue. We do not nowadays talk with much enthusiasm about Virtue (with a capital V); and we must be careful to distinguish Chapman's Virtue from the rather feeble and colourless pattern of modern conventional morality. This Virtue is an offshoot of free and energetic Stoicism, grafted on the exuberant stock of Elizabethan renaissance. It is, in accordance with etymology, the quality of manhood, of virile and unfettered energy; or, as Lowell puts it, it is, "that kind of purity recalling Hamlet's word 'robustness,' and seems to be shouted through a speaking-trumpet in a gale of wind." Chapman's personality remains interesting for us even when we grow tired of his work. He was sometimes a great poet; he was always a great Englishman of "absolute and full soul." It is only in our more strenuous moments that we can turn to him for delight; but in those moments we shall always find in him the "excitation to heroic life," the contagious enthusiasm of all those things which, in his own phrasing, heighten man's transition into God. To read Chapman is to experience the strong invigoration of a stiff breeze in mid-South Atlantic. It is

as much as you can do to keep your feet, but the exhilaration of it! He has ever been a favourite with the best men of new and expanding civilisations; with the young and ardent representatives of a progressive morality or a revolutionary ideal. Emerson delighted in Chapman; Lowell wrote of him—"He has kindled enthusiasm such as no other poet since Shakspeare has kindled." Shelley chose famous words of his as the motto for his great poem of revolt. The sonnet of Keats would alone serve to immortalize the memory of his "Homer." We see self-consciousness in him the spirit of those audacious adventurers with whom England has filled the world. If we would still be in touch with the men of this make, there is no worthier way of preparing ourselves than by looking back to those Englishmen of the Elizabethan age whose pulses were so nobly stirred, and among whom not least stands the virile form of George Chapman.

SOCIETY OF LITERATURE.—(Wednesday, February 20.)

J. HAYNES, Esq., treasurer, in the chair.—A paper was read by Dr. Zerffi upon "Certain Great English Writers of the Seventeenth and Eighteenth Centuries." Concrete facts and generalisations were contrasted, and the reader showed, through Newton and John Locke, that experience, knowledge, and reason ought to be the fundamental principles of our modern progressive civilization. The writings of the third Earl of Shaftesbury were mentioned as works which opened, not only in England, but also in France and Germany, an entirely new method of inquiry. Toland wrote in a less elegant style than Shaftesbury, but was extremely logical, while Collins attempted to solve the question of "necessity" and "liberty." Dr. Matthew Tindal went a step further, and asserted in his great work, *Christianity as Old as the Creation*, that God acts in conformity to the reason and nature of things. William Wollaston endeavoured to improve the religious feelings of the masses and to promote toleration in opposition to sectarian disunion. Morgan and Mandeville had been both misunderstood—the former wanted to see Christianity purified, while the latter held up avarice, luxury, pride, and party hatred to general contempt. Chubb, the "partner of a tallow-chandler," kindled a fiery torch of enlightenment and was the direct forerunner of the witty and learned Viscount Bolingbroke, who, through his *Letters on the Study and Use of History*, created not only a sensation, but a total change in the plan of our education and literature, which ought to be principally based on a correct knowledge of history.—Mr. E. Gilbert Highton, secretary, explained that the deistical writers, upon whose works Dr. Zerffi had commented, were comparatively little known and read at the present day, because their arguments had been thoroughly refuted in their own time by Berkeley, Butler, Bentley, and others.

BROWNING SOCIETY.—(Friday, February 22.)

DR. FURNIVALL (president), in the chair.—The chairman read a paper by Mr. J. B. Oldham, on "The Difficulties to be encountered in studying Browning's Poems." The writer of the paper offered it as a "Confessio Amantis," the concession to truth of one who deeply and reverently admired the poet. It dealt with the structural deformities in many of the poems, the discords, distortions, inversions, omissions, too frequently met with.—Mr. Oldham admitted that some foundation of intellectual substance is necessary in a poem, that modern poetry tends to be merely musical, whereas it should have its roots in what rouses deep feeling and its expression in musical form. Poetry and music, he considered, agree in that ideal opera "*Les Huguenots*." The Browning Society owed its existence to the difficulties with which the poet's works teemed, and found its vocation in clearing away the problems he invented. These difficulties were of three classes, and were to be found in the subject-matter of many of his poems, in his methods of treatment, and in his eccentric and characteristic forms of expression. With regard to the third class, style is that singularity in an author's manner of expressing himself which stamps it as his own. No one has a right to quarrel with that, but genius is not denoted by a difficult style. The greatest poems survive because they are the most intelligible. It is most difficult to obtain at once a clear idea of

the whole of one of Browning's poems. The mind is overburdened with a multitude of details, and craves some principle of order to make them plain. The central idea escapes us, even after we have read the poem again and again. Now, a sense of unity should be strong in any conception of life. Mr. Watts has said that "clearness of scene" should be counted the chief quality in poetry. No other poet is excepted from this law of unity, from order, grace and finish. Then, again, his details are too much in the rough. Mr. Pater points out how "the labour of the file has always had its function." This labour is absent in Browning's works. Mr. Oldham gave illustrations of distortions, inversions, obscurities, omissions from "The Ring and the Book," "Sordello," "Another Way of Love," "Apollo and the Fates," from "Parleyings," "Pacchiorotto," and other poems. Many of his faults would be scarcely culpable in a poetaster, but are faults in a poet, and especially in one who has often shown himself gifted with a fine sense of beauty of form. His absurd rhymes are among these. They arrest attention, weaken the sense, and upset the interest.—The chairman proposed a vote of thanks to Mr. Oldham.—Dr. Berdoo did not see the use of a paper like this. The Browning society could scarcely propose to educate Mr. Browning. It would be better to set to work to get possession of the gold and leave the quartz alone. Had the writer of the paper helped to unravel the problems, members might be grateful; but to select a series of passages for censure was scarcely worthy of the society's thanks. It is an abuse of our classics to take certain passages out of them and talk about their absurdity. Indeed, a sentence of the critic's paper was itself so very involved that the tables might have been turned upon him. He could not but remember some witty words of Mr. Birrell, who, writing on Browning, said: "Brother and sister dunce, give me your ears, not to crop, but to whisper into their furry depths, 'Let us bless God there is such a thing as genius.'"—Mr. Revell agreed with Dr. Berdoo to a great extent. Members of the society admitted Browning's barbarities, were not his thick and thin worshippers, and the paper was not needed by them. But bad work needed reprobation, and Browning's uncouthness led to the neglect of many of his poems. His thinking was intellectual rather than poetical. It was reasoned, logical thinking thrown into the form of verse.—Mr. Shaw's first impulse was to move an amendment to the vote of thanks, and suggest a vote of condolence with the society in its place. The writer of the paper had not made a contribution worthy of thanks. He speaks of Browning as a true poet, and then says Browning prefers not to express himself clearly, as if the intense and constant effort to express himself clearly were not the condition of every man of common-sense. Does Browning sit down and think how obscure he can make his poem? Then we get the usual nonsense about the simplicity of the greatest poets, which facts contradict all along the line. Shelley seems simple to some and nonsensical to others. As for the "labour of the file," let the critic take his file and go along at "Sordello" in youth that is very well; but a man arrives at a point when he says: "I might make this smoother by filing it, but time is getting short; it is better to do something else." As for the "everlasting laws of poetry"—a critic takes what poetry he prefers, finds out its methods, sets them up as conventions, and calls them "everlasting laws." To whom is Browning discordant and unintelligible? No doubt there are people to whom Dr. Watts is unintelligible. Mozart was called obscure and unintelligible; and people said he did it on purpose, because he might have followed the beautiful simplicity of his forerunners. Then Beethoven came; and people said his music was hopelessly unintelligible, and that he did it on purpose, because he might have followed the beautiful simplicity of Mozart. And then Wagner came; and people still say his music is hopelessly unintelligible, and that he did it on purpose, because he might have followed the beautiful simplicity of Beethoven.—Mr. Slater partly agreed and partly disagreed with Mr. Shaw. To understand a poet fully, we must have an intelligence equal to his own. The judgment of the present day is not necessarily that of the future. Still

there were obscurities and sins of omission in Browning's poems which he might have avoided.—The chairman asked—Is it wise in the society to discuss the subject as it was done in the paper? He thought it was, and it was in accordance with the plan of the society as stated in its prospectus. We all knew how hard many of the poems were when we first read them, and he himself considered that Browning was hindered in getting hold of people by his obscurities. After giving instances of these, and of his compression of a subject, Dr. Furnivall continued: Condensation is not a vehicle of poetry, nor is it possible to render dramatic poetry in the form of stanzas. For these things we must blame him, although we must also look at them from his point of view. He likes rhyming, and does much of it for enjoyment. Witness his absurd double rhymes. It is to be regretted that he does so much of his work for exercise. Just so much will not live. What future will care for Sludge or Hohenstiel Schwangau?

ARISTOTELIAN SOCIETY.—(Monday, February 25.)

SHADWORTH H. HODGSON, Esq., president, in the chair.—A paper was read by Mr. Bernard Hollander, entitled "Do Separate Psychological Functions require Separate Physiological Organs?" Though the researches of physiologists, and investigations made by pathologists, have resulted in defining distinct regions for motion and sensation, we are still ignorant of the subjective side of these localisations. That the various elements of the mind have separate seats in the brain can, however, not be doubted; for the same movements which occur during certain emotions can be effected by applying galvanic currents to definite portions of the brain. In other words, the thought-current and the physical current, starting from the same point, travel on the same line and produce the same physical effect. That there are thought-centres can also be judged from the effect produced by destruction of a definite region. For instance, the destruction of the visual region is followed not only by loss of sight, but also by loss of visual ideation and recollection, which means a distinct injury to the mind. There is no doubt whatever that musical genius requires not only a good auditory apparatus, but also a highly organised auditory brain-centre; and that the powers of a painter to distinguish between the shades of colour are dependent primarily on a distinct nerve-centre of superior quality, of whose localisation, however, we are still ignorant. Without assuming special centres, we should be unable to explain the transmission of peculiarities of character. Man has to thank his parents not only for the fortunes they bequeath him, but also for his organisation. He is born with certain pro-dispositions; and though he can modify his nature, he can do so only to a certain extent. Viewed in his present state, man has a complex psychical nature so complex that it is extremely difficult to analyse it. We do not know as yet what constitutes a genius. All we know is that it is a gift of nature; and as it is generally partial, it must depend on the condition of definite organs. Why should genius be so closely allied to madness, why should a change of brain cause a change of character, or an injury to the brain disturb the manifestation of the faculties, unless the impulses which form the elements of character, require definite brain centres. The question is of great importance to the student of moral responsibility, for if good dispositions can be transmitted, so can bad ones. As long as mind was thought to be a substance independent of matter, speculations as to its nature were abundant. Recent researches, however, have limited the inquiry; and prove not only the alliance between mind and body, but also the fact that nerve-centres are the condition for the manifestation of thought, and that separate psychological functions require separate physiological organs.

HELLENIC SOCIETY.—(Monday, February 25.)

E. M. THOMPSON, Esq., vice-president, in the chair.—Miss Jane E. Harrison read a very valuable paper on "Some Fragments of Vase Paintings." After apologising for the scattered nature of most of the

evidence she had to bring before the meeting, she showed a drawing of a very fine red-figured vase in the possession of Miss Tricoupi, at Athens. It depicted the wrestling of Herakles and Antaeus, and the exploit of Theseus and Skiron; and had also a special claim to attention from the fact that it made the fifth known instance of a vase bearing the "love-name" Athenodotos. In connexion with the Theseus scene, Miss Harrison commented on the famous De Luynes fragments (in the Bibliothèque Nationale) which she is about to publish in the *Hellenic Journal*, and which present several difficulties in the matter of restoration. Next in order came a series of fragments recently discovered in the Acropolis; and first in interest were the fragments of an exquisitely beautiful vase with a white ground, and presumably from the hand of Euphranor. The fragments represent the myth of Orpheus and the Thracian women, and gave rise to a good deal of animated discussion. With reference to an early oracle-figured fragment depicting Aphrodite with a child on her elbow, Miss Harrison rejected the obvious interpretation that the child was Eros, and maintained that Aphrodite was represented here in the more general aspect of Kourtophros. Relying mainly on three passages from Pausanias (vi. 20, viii. 21-3, and ix. 27, 2), she dwelt on the close analogies between Aphrodite Ourania, the eldest of the Fates, and Eileithyia; and deprecated, in the study of early local divinities, that specialisation of attributes which was characteristic only of the Olympian system which later became dominant. The last fragment commented on was the figure of a maiden bearing in her hand two problematic objects. At the close of the paper, Mr. Watkiss Lloyd, with reference to the Orpheus fragments, commented on the generally problematic character of Thracian myths.—Mr. Cecil Smith made some very interesting remarks on the practice of tattooing, as instanced by the Thracian women, and on the burning question whether "love-names" denote historical personages. He inclined to agree with Studnicka's view, as opposed to that of Hartwig.—Mr. Gardner commented on the great beauty and repose of the design, and congratulated the society on leading the way in the matter of the adequate publication of these white-ground vases.—Mr. Howarth doubted the restoration adopted, and further took the opportunity of protesting, in the name of the society, against permission having been given to the Germans to excavate at Idalion, in Cyprus.—The chairman promised that the matter should be inquired into.

FOLKLORE SOCIETY.—(Tuesday, February 26.)

G. L. GOMM, Esq. (director), in the chair.—Mr. Edward Clodd read a paper on "The Philosophy of Rumpelstiltskin." After referring to the work of analysis and tabulation of folk-tales which the council, with the help of other members of the society, has in hand—a work which may be expected to throw light on the origin and diffusion of folk-tales—the author of the paper explained that his interest in the variants of "Rumpelstiltskin" had been excited by finding an old Suffolk tale, entitled "Tom Tit Tot" among county "Notes and Queries," published in the *Ipswich Journal* during 1877-1878. After this tale was read in full, abstracts of variants from Cornwall, Scotland, Sweden, Iceland, Germany, Austria-Hungary, Spain, Mongolia, &c., with references from archaic legends in Grimm and in the *Corpus Poeticum Boreale*, were given. The philosophy at the core of each story, the nucleus of primitive thought round which the incidents had gathered, was shown to be the widespread notion that the name of any king, whether human or superhuman, is an integral part of that king, and that to know it puts its owner in the power of another. This notion is a part of that general confusion between names and things which is a universal feature of barbaric modes of thought, and is closely related to fetishism, shamanism, and other products of uncultured intelligence. Examples from both the lower and the higher culture were cited, and conclusions deduced as to the like attitude of the mind before like phenomena which awakened man's fears until the true nature of those phenomena was explained by science.—Mr. Nutt drew attention to the splendid folk-tale, "Tom

"Tit Tot," which Mr. Clodd had rescued, and discussed the incidents in the story which Mr. Clodd had not dealt with.—Dr. Gaster, Mr. Jacobs, and the chairman also took part in the debate.

FINE ART.

ART BOOKS.

Japan and its Art. By Marcus Huish (Fine Art Society.) In this book Mr. Huish seems to us to have supplied a distinct want. The papers which he has contributed monthly to the pages of his magazine, the *Art Journal*, if not written for publication in book form, are well adapted for the purpose. Each of them forms a chapter on one of the very varied subjects which are of interest in connexion with Japanese art and Japan. The history, the social life, the legends, the religions, the various branches of its art, are all treated separately, and yet together. Both art and history illustrate one another in its carefully and pleasantly-written pages, and in its well-chosen and well-executed cuts. The material for such a short and comprehensive view of things Japanese is now very plentiful; but where to choose, and what to pick, is an art in itself, and one that Mr. Huish understands better than most. He has, besides, his own taste and knowledge and his own collection to help him, as well as the advice of collectors and experts. The result of his labour is a pretty book, and an interesting book, and a book that ought to be very generally acceptable. If it will not teach all that is to be learnt on the many subjects treated, it will teach what most people want to know—just enough to give a much more intelligent interest than before to many ignorant lovers of Japanese art, and to whet the appetite of those inclined to deeper and more serious study. Its general plan is so good that it might be used by Mr. Huish for a larger work of a more exhaustive character. Some of the chapters, as that on the legendary lore, would bear expansion into a volume by itself, which would be of great value to collectors. To understand the stories which are illustrated on their knife-handles and sword guards, their netsukes and coloured prints, is all that is needed to make most of them completely content with their possessions. This book contains much help of the kind. Mr. Huish has been wise in choosing small illustrations in order to give more of them; and it would not be difficult, with the aid of a few more still, to illustrate in quite a small compass all the most frequent of the subjects of Japanese artists, and a good many of the rarer ones. A well-arranged book of this kind would be certain of a pretty wide popularity. While recommending such a scheme to Mr. Huish's attention, we do not wish to suggest that there is any lack of this kind of interest in his present work, which contains as much both of text and illustration as such a volume could conveniently bear. It is a handy and comprehensive little book, well put together, and charmingly "got up."

The Application of Ornament. By Lewis F. Day. (Batsford.) This is the third of Mr. Day's text-books of ornamental design, which form (or will form when finished) the most practical and sound work of the kind in the English language. The present volume is not more useful, but it will be interesting to a wider circle of readers, for it deals with many questions which are stumbling-blocks to a number of persons not without taste or education. What should be understood by the word "conventional," a term so frequently misapplied, and so seldom understood in its most rational and honourable sense; "where to stop in ornament," another difficult point for the

amateur as well as the artist; and how far the material and the tools employed should regulate design: such questions as these are of very wide interest, and they could scarcely be treated in a more concise and sensible manner than by Mr. Day in this volume. We have found ourselves differing from him only slightly and occasionally. We think that "savagery" is scarcely a quality appropriate to work in hard stone, like crystal or porphyry, where the perfect precision of the result attainable seems to us to justify any amount of labour in execution, and any degree of delicacy in design. Nor do we think he is quite right about Wedgewood ware. He does not seem to us to estimate the quality of the material—the exceptionally fine-grained stoneware capable of the sharpest and smoothest of treatment, and independent of glaze. It is also, we think, scarcely correct to talk of its colour as "crude." It may be simple, and frequently "cold," but it is scarcely "crude." However, on the points in which we differ from Mr. Day, and those (by far the largest in number) on which we agree with him, we hope to have something more to say when the present series is concluded. The next volume is to be on natural form and its adaptation to ornamental design. Mr. Day's text-books have received the approval of the Science and Art Department—a fact which deserves notice, not as a recommendation of Mr. Day's books, but as a sign of unusual intelligence at South Kensington.

Bryan's Dictionary of Painters and Engravers. Part XI. Edited by Graves and Armstrong. (Bell.) The commencement of the article on Vecelli (Titian) shows that this revised edition of Bryan is drawing to an end, and drawing to an end in a satisfactory manner—notwithstanding the laxity which marked the editorship of part of the first volume. The present instalment is rather barren in illustrious names; but there is Turner, and Perugino (Vannucci), and some of the greater Dutchmen like Teniers, Terborch, and Van der Helst. The merit of the last-named painter is, we think, but scantily recognised. Of Turner the account is by no means enthusiastic; but the article is ably written, and all the important facts of his life admirably summarised. On the whole, the part is well up to the mark.

LETTER FROM EGYPT.

Assouan: Feb. 13, 1889.

LITTLE progress seems to have been made with the excavation of the temple of Luxor since I last saw it three years ago. The most important part of the work had already been accomplished at that time, and the traveller in his boat on the river had the opportunity of admiring one of the most magnificent monuments of ancient Egypt. But it is a pity that the ruin cannot be properly protected. Before the work of excavation commenced, a portion of the building was kept under lock and key; now the whole of the temple has been allowed to become the common refuse-heap of the village. The tourist who has been induced to pay a hundred piastres in Cairo for permission to visit the monuments of ancient Egypt, upon the understanding that something was being done in return to protect them, will be grievously disappointed. The tourists have done their duty manfully, but the government have neglected to do theirs. Karnak is still open to the ravages of goats and herdboys, and Medinet Abu, like Dér el-Medineh, to the intrusions of beggars and *antika*-sellers, who scrape the blue paint off the walls to mix with their forged scarabs; while a tomb at Thebes, reopened a few weeks ago by M. Bouriant, has already been wantonly defaced by the natives; and in the tombs discovered by

Sir Francis Grenfell at Assouan the paintings have been disfigured by Arabic *graffiti*. It is true that outside some of the tombs placards are lying on the sand with a request in English that visitors should refrain from injuring the monuments; but it is to be presumed that the inscribers of the *graffiti* cannot read English. The interesting inscriptions over the tombs of the Third Dynasty at Médum have been literally smashed to fragments; and, since my last visit to Beni Hassan, the paintings in the tombs have suffered severely, easily protected though they might be. In fact, the only place so far where our "permits" have been of use was the temple of Edfu; and even here the "guardian" did not conceal his disappointment at being shown a piece of printed card instead of the old *bakshish*. The temple of Edfu is well cared for; but so it has been ever since I have known Egypt. If the Egyptian government expects to receive another golden crop of guineas from the visitors to the monuments next winter, the ancient monuments of the country must be looked after in a very different way from that in which they are being looked after now.

Of discoveries, I have not much to report. Opposite Maghâgha, on the north side of the Gebel Sheikh Embârek, we found the site of an old city covered, like the desert immediately surrounding it, with myriads of flint flakes, cores, and arrow-heads. The whole of Egypt must once have been supplied by it with flint implements. We also found there some flint spear-heads, knives, and curious crescent-shaped instruments with the cutting edge on the inner side, the whole being mixed with Roman pottery. Among the pottery I picked up a fragment inscribed with Greek letters as well as a coin of the Roman Empire. At Tehneh I was taken to see an altar of colossal size, lying on its side in a quarry on the crest of a hill to the north of the village. An inscription upon it in Greek characters, much defaced by the weather, stated that it had been made in honour of an emperor, whose name had been erased, by Ignatius Tiberinus, the inspector of the quarry, and a citizen of Alexandria. The altar is 7 ft. 1 in. in length by 4 ft. 3 in. in breadth.

We explored the quarries at the back of the ruins of Antinopolis without discovering anything to reward us for our trouble except the remains of a Roman fort with a quarry immediately below it, the entrance to which had once been closed by a gate. It had evidently been worked by convicts. An adjoining quarry had been used as a church by the early Copts, whose chief gathering-place, however, was a few miles further south in the quarries behind Dér Abu Hannes. The inscriptions I have copied in the latter have been published in the *Proceedings of the Society of Biblical Archaeology*. This year I found in them a defaced Phœnician *graffito* which had previously escaped my notice. The letters 𐤀𐤁 are now alone legible.

On the southern side of the plain of Gow el-Kebir I came across an Egyptian tomb adorned with hieroglyphs and sculptures, rudely cut but still comparatively little injured. It had belonged to an Egyptian gentleman of the name of Ahi.

My enquiries at Tel el-Amarna, as well as at Ekhnâim and Luxor, have proved that M. Grébaut was right in the belief he expressed to me at Cairo that the find of cuneiform tablets at Tel el-Amarna is exhausted, and that no more are left in native hands. At Tel el-Amarna I was shown the place where they were discovered. It was not a tomb, as has been asserted, but the foundation of the palace to the north of the mounds. The *fellahin* had just begun to work there for manure when I visited the spot three years ago. I was also

taken to the ruins of an ancient chamber of crude brick, adjoining the site of the temple, which had lately been opened by the natives. The bricks of which it was built were all stamped with the cartouches of Khu-en-Aten and his god.

A fragment of one of the cuneiform tablets in the possession of the Rev. M. Murch is written in characters which have the well-known Assyrian forms, and it may therefore have been sent by the Assyrian king. But the beginning of the text is lost. It is addressed to Amenophis IV., the royal "brother" of the writer. His father, Nabkharriya or Amenophis III., is more than once referred to, as well as certain presents, including fourteen blocks of "mountain crystal" and "four papyri."

A new source of supply of Greek ostraka has turned up in Ekhmin. Those I have seen relate to the taxation of the olive-grounds which seem to have existed in the neighbourhood in the Roman age. Here is the translation of one of them: "For the oil-works I have received for the servants of the master Kolluthos one measure of pure oil. (Signed) Apollo(n)is the inspector, the 10th of the month Athyr, the 10th year of Tiberius." At Gebelén also, where three years ago I found two demotic ostraka, I picked up the other day one inscribed with Greek.

I saw Mr. Petrie in the Fayum on my way up the river, and he there placed in my hands two fine papyri of the sixth century, which he had recently disinterred. They are in Greek, and relate to the sale of certain property by "Eulogios, formerly a Melitian monk, but now orthodox, the son of Joseph and Tlesis, originally inhabiting the mountain on the Arsinoite frontier, called Labla, but now living in the monastery of the Makru-Phyon in the suburbs of Arsinoé." In the one case he sold to "the Melitian priest Pursis" a monastery which adjoined on the south "the monastery of the blessed Andreas the priest, and on the north the monastery of Naharaos the priest," on the west being "the public road on which stands the monastery of Peter the deacon." In the other case a monastery was sold to Papputhios and Julius, "both Melitian monks of the monastery of Labla in the suburbs of Arsinoé," which adjoined "a deserted monastery" on the south, the monastery of Naharaos on the north, and "the public road" on the west. For the topography of the Arsinoite nome the two deeds will be of great value and interest.

A. H. SAYCE.

OBITUARY.

HENRY ECROYD SMITH.

MR. HENRY ECROYD SMITH, the well-known antiquarian writer, for many years connected with the Mayer Museum of Antiquities at Liverpool, died on January 25, at Middleham, Yorkshire, at the age of sixty-six. His most important works were *Reliquiae Isurianae*; the Remains of Roman Isurium—now Aldboro', near Boroughbridge, Yorkshire (1852), and *Reliques of the Anglo-Saxon Churches of St. Bridget and St. Hildeburga at West Kirby, Cheshire* (1870). He contributed to the *Transactions of the Historic Society of Lancashire and Cheshire* not fewer than twenty papers. His annual list of *Notabilia of the Archaeology and Natural History of the Mersey District*, extending from 1863 to 1874, has been of much value to local antiquaries. More recently, since he left the neighbourhood of Liverpool, he published a history of Coningsburg Castle, also an account of the ancient remains discovered in the grounds of the late G. S. Gibson. He collected materials for a new edition of Lord Braybrooke's history of Saffron Walden, and some years ago printed a volume on the history of his family—the Smiths of Yorkshire.

He published also a catalogue of Roman tessellated floors found in different parts of Britain, one of which is in the Museum at Saffron Walden. His Essex archaeological papers include an account of a Saxon cemetery discovered in an ancient British Oppidum. In early life Mr. Smith was engaged in commercial pursuits, and he was for a time employed on the Liverpool Dock Estate; afterwards he removed to Saffron Walden.

NOTES ON ART AND ARCHAEOLOGY.

THE Royal Institute of Painters in Water-Colour—whose exhibition opens much earlier than usual—have invited a certain number of distinguished guests to a dinner in the gallery on Wednesday in next week.

THE Royal Society of Painter-Etchers open their first exhibition next week in their new quarters—the gallery of the Royal Society of Painters in Water Colours, in Pall Mall East.

THERE have been some welcome changes lately in the arrangements of the two great fore-courts which constitute the vestibule of the South Kensington Museum, and in the classification of the reproductions which they contain. Greater prominence is now given to the casts from French sculptures already forming part of the collection, and some examples of importance have recently been added. Among these are the famous "Beau Christ d'Amiens"—a masterpiece of thirteenth-century Gothic sculpture, so majestic that it dwarfs all its surroundings; and a section of the beautiful carved choir-stalls from the abbey-church of St. Denis. This last-mentioned example is, with a carelessness of which the South Kensington authorities have furnished so many similar instances, classified as of the fourteenth century. It is really a characteristic example of the peculiar transitional style of France, in which late Gothic and early Renaissance forms appear side by side almost unblended; and as such it cannot be dated earlier than the last years of the fifteenth, or the first years of the sixteenth, century. The central relief, with its perspective effects, shows unmistakably the influence of the Florentine pictorial style of the fifteenth century. Why, too, is the newly added bust of a child, attributed to Luca della Robbia, stated to be "sixteenth century"? And why is a cast from the small bronze plaque of the "Deposition" in the Ambras collection, near Vienna, though attributed to Donatello, put down to the same period? In the latter instance the error is the less comprehensible since the dates of the great sculptor's birth and death are correctly given.

WITH reference to a criticism on Lanciani's *Ancient Rome in the Light of Recent Discoveries* in the ACADEMY of last week, a correspondent writes that he believes the book was originally written in English; and we have ourselves independent reasons for the same belief.

THE STAGE.

"NOW-A-DAYS."

IT is said that the competent sporting man can pick holes in "Now-a-days," just as the competent lawyer has been able to pick holes in nearly every English serious comedy or domestic drama produced within the last thirty years. The comedy and the domestic drama live in spite of the competent lawyer, and perhaps "Now-a-days" may bear up under the weight of the disapproval of the competent authority on sport. For, as one must never allow oneself to tire of repeating, work is to be estimated not by the presence or the absence of faults, but by the presence or

absence of qualities. And, applying to the play at the Princesses' this positive treatment—sometimes the only healthy one in criticism—it has undoubtedly to be recognised that Mr. Wilson Barrett's drama has the elements of vitality; that it commands the interest of the public in virtue of a healthy and ingenious story, of very neat stage construction, of some telling sketches of character, and of vigorous dialogue. Whatever may be the improbabilities connected with the fortunes of the celebrated racehorse that won the Derby after a secret imprisonment at Brixton, the fable is one which holds the attention of the spectator. The play is not keenly analytical, is not poetic, is not essentially literary; and no one knows this better than its author, who has contrived a piece which shall be full of action, and which shall likewise present to several welcome performers excellent opportunity for strong "characterisation." The piece fulfils a want. It has, moreover, the merit of being by no means a "one-part piece." Mr. Julian Cross, Mr. Lewis Waller, Mr. George Barrett, and Miss Webster are provided for with care. Other players are not forgotten. Miss Norreys's presence is acceptable, though there is hardly found for her precisely the thing which she can do best. And, without any wrenching of scene or situation, without disturbing in any way the natural course of the story, without diverting the action from its proper channel, there is found, happily, for Mr. Wilson Barrett himself a part which, more than any part which he has lately "created," must commend him in the eyes of the competent observer of his art. Mr. Barrett plays no more a blameless clergyman, nor a lonely exile, nor even a convict accused inaccurately. He gives vitality to the dramatist's already tolerably vigorous portrait of a Yorkshire trainer, hard-headed, somewhat egotistical, yet at bottom tender-hearted: what is called an "Englishman" essentially, and, perhaps, a Yorkshireman most of all.

Some people—chiefly, of course, people without originality—are now-a-days so desperately cultivated that their sympathies run in a narrow groove. These are not a little disposed to condemn all such plays as Mr. Barrett's new one, because they do not deal chiefly with persons of "the higher education," or because they are not merely elegant, or because they are not merely cynical. Fortunately there is always an appeal from such superfine criticism. There is always a larger tribunal, a weightier court to sit in final judgment on the case. Such a court settles that popular drama of the quality of Mr. Barrett's has a real value, and may claim a reasonable place. We would, for our own parts, rather see Mr. Barrett play Hamlet, or—to come to a really poetic piece of our own day—Chatterton, than any part in any more or less sensational drama that has ever been produced. But that is not everything. The art of the actor has to be exercised variously, if he is to please all sections of that public which takes an interest in it. And if it is to be engaged, for a time at least, with the modern play, with every possible attraction of scenery and effect, we would far rather that modern play should be "Now-a-days," in which the actor studies from the life, shrinks from nothing that is unsympathetic, and does full justice to all

that is sympathetic, in the rough but intensely human character of John Saxton, than that it should be a play which compels or invites the actor to be "faultily faultless, icily regular." Of the other artists who have already been named as taking part in the new piece, the greatest mark is made perhaps this time by Mr. Lewis Waller, who, in his representation of a *jeune premier*, remembers that manliness is every bit as necessary as elegance; and by Miss Webster, whose healthy good nature and comely shrewdness are allied with some real capacity for the emotional. Among those not yet named, Miss Hawthorne goes with smoothness through the business of one of the heroines; Messrs. Hodges, Cliffe, Melford, and Elliot are useful exponents of character; and Mr. Welch, as Jumper, a stable-boy who can be "got at," points the wholesome moral that even a very good North-country accent is not proof positive of simple integrity.

FREDERICK WEDMORE.

STAGE NOTES.

A COMMITTEE has been formed to collect subscriptions for a testimonial to Mr. J. Maddison Morton, the author of "Box and Cox," "Lend Me Five Shillings," &c., who is in his seventy-ninth year, and who has himself reaped little benefit from his popular success, being now left with very inadequate resources. The hon. secretaries of the committee are Mr. Samuel French and Mr. Walter Emden, who may be addressed at Terry's Theatre.

MUSIC.

RECENT CONCERTS.

A FINE performance of Brahms's Sextet in G (Op. 36), under the leadership of Mdme. Néruda, was given at the Popular Concert last Saturday afternoon. Now that Herr Joachim has arrived, and will assume command at these concerts until the end of the season, it is the moment to recall the valuable service already rendered by Mdme. Néruda. In addition to her charm and finish, she seems to gain every day in depth and feeling, and her readings of the works of the great masters satisfy the most critical. Mdme. de Pachmann, who made her *début* here shortly before her marriage, played some short pianoforte solos. Her selection was not altogether a satisfactory one. Why did she not give the whole of Raff's interesting Suite in E minor (Op. 72), instead of playing from it only the opening prelude and the closing fugue. It was evidently not curtailed on account of its length, for she added Rubinstein's Barcarolle in G and Weber's Rondo in E flat, two light and somewhat hackneyed pieces. Mdme. Pachmann is an accomplished pianist, and there was but little fault to find with her rendering of these trifles. She was recalled three times. Miss Liza Lehmann was the vocalist, and, as usual, charmed her audience.

Herr Joachim was received on the following Monday evening with enthusiasm. He played magnificently, and displayed all that vigour and earnestness which have for so many years stamped him as an artist without a rival. He led Beethoven's Quartet in E minor (Op. 59, No. 2), and gave as solo, and, we believe, for the first time, Spohr's adagio from the sixth Violin Concerto. For an encore he played a Scherzo by the same composer. He was ably accompanied by Miss Agnes Zimmermann, who was likewise heard in three of Henselt's difficult and, so far as the first two are concerned, dry *Etudes*. She was well received, but refused the encore.

We must take another opportunity of noticing

an interesting novelty performed last Saturday at the Crystal Palace. This was a Marche Funèbre for the closing scene of "Hamlet," written by Berlioz in 1848—the third of three pieces for orchestra and chorus published by the composer under the title "Tristia." Apparently little or nothing is known about the occasion for which it was written. It is not mentioned in the *Mémoires*.

The first Bach Choir Concert took place on Monday evening. In spite of what the poet says, there is, after all, something in a name, and we have sometimes thought that this society scarcely gave sufficient prominence to the composer whose name it bears. No fault, however, could be found with the programme last Monday: it was Bach from beginning to end. First came the Cantata "Wachet auf," written at Leipzig, probably, in 1731. It is one of the composer's finest inspirations, and Dr. Spitta speaks appropriately of the mystical tone that pervades the whole work. It contains two duets for soprano and bass, to the first of which there is a violin obbligato accompaniment which was played by Herr Joachim, and to the second an oboe obbligato played by Mr. Lebon. The next vocal work was the grand 8-part Motet, "Singet dem Herrn," also written at Leipzig. The last was the Cantata "Halt im Gedächtniss Jesu Christ," another of the compositions written by the master at his ripest period. It contains only one solo—a beautiful tenor Aria. Most effective is the introduction of the Easter chorale, "Erschienen ist der herrlich Tag," in the middle of the work. The purely instrumental music consisted of the concerto in the A minor Violin Concerto, and the wonderful Sonata in G minor for violin alone. The last-named was first played by Herr Joachim at the Popular Concerts on February 16, 1874, and repeated next week; but it has not been heard in its entirety since then. Here, then, is a programme which for interest could scarcely be surpassed, and it only remains for us to say a few words about the performance. The choir was heard at its best in the Motet, the greater part of which was admirably rendered. In the first Cantata, the two duets, in which the old master gives us some of his lightest and most melodious strains, were artistically sung by Miss L. Lehmann and Mr. Plunket Greene; but in quality their voices were not well balanced. Miss E. Himing sang the recitatives carefully in the second Cantata. Of course, Herr Joachim played splendidly. Dr. Stanford conducted with his usual activity and intelligence.

J. S. SHEDLOCK.

MUSIC NOTES.

THE Wind Instrument Chamber Music Society has been founded, with Lord Chelmsford as president, after the example of a similar society in Paris. It is proposed to hold special concerts, and to offer prizes for compositions. Three concerts will be given, at the Royal Academy of Music, on March 23, April 5, and May 3, at the last of which Beethoven's posthumous Trio for flute, bassoon, and piano will be heard for the first time in London.

MR. WILLIAM ASHTON ELLIS, editor of the *Meister*, will deliver a lecture before the Wagner Society on Friday next, March 15, at Trinity College, Mandeville-place, on "The Wagner-Liszt Correspondence."

THERE will be altogether eighteen performances at Bayreuth this year, between July 21 and August 18. "Parsifal" will be given nine times, "Tristan und Isolde" four times, and "Die Meistersinger" five times; the last will be conducted by Dr. Hans Richter. Tickets may be obtained in this country from Messrs. Chappell & Co., but a few free admissions have been placed at the disposal of the London branch of the Wagner Society.

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